

PROCEEDINGS  
OF THE  
15th ANNUAL  
CONFERENCE - CONVENTION  
OF  
THE CANTORS ASSEMBLY  
OF AMERICA

*dedicated to*  
*"The Hazan and his Ministry"*

MONDAY THROUGH THURSDAY, MAY 13TH-17TH 1962  
AT GROSSINGER'S, LIBERTY, NEW YORK

# THE CANTORS ASSEMBLY OF AMERICA

July 1st, 1961 to June 30, 1962

## OFFICERS

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| Carl Urstein       |                     |

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# *15th Annual Convention*

**SUNDAY THROUGH THURSDAY**

**MAY 13TH - 17TH, 1962**

dedicated to

*"The Hazzan and his Ministry"*

**GROSSINGER'S**

**LIBERTY, NEW YORK**

## *Brukhim Habaim*

We welcome you to the Fifteenth Annual Convention of the Cantors Assembly of America.

In these gracious surroundings we look forward to the opportunity to gather together for study and discussion and to strengthen the ties of friendship which unite us all.

Our program has been arranged to provide the time for re-studying professional skills and for discussing mutual problems. It also offers an opportunity to hear new ideas, new music in order that we may all gain a new perspective on the ministry of the hazzan.

***It is a very special pleasure to welcome the Senior Class and members of the faculty of the Cantors Institute of the Jewish Theological Seminary of America. We note with pride that this School, established and supported in great part by the efforts of the Cantors Assembly, is now celebrating its Tenth Anniversary.***

We are pleased to welcome, as well, the many devoted lay synagogue leaders who annually participate in our proceedings and upon whom we have come to look as warm friends of our sacred calling.

We urge colleagues and friends of the Cantors Assembly to make the most of every opportunity and to participate fully in all sessions. Only in that way can this Convention have meaning beyond its own limited time.

With every good wish for a stimulating and enjoyable Convention.

**THE CONVENTION COMMITTEE**

**SUNDAY, MAY 13, 1962**

**3:00 P.M. REGISTRATION**

*Convention Desk, Registration Lobby*

**MUSIC EXHIBIT**

*Display of Jewish Music by leading Publishers. Exhibit will be open until 5:30.*

**6:15 P.M. MA'ARIV SERVICE**

*Convention* **Officiating:**

*Synagogue*

**HAZZAN ABRAM BRODACH**

*Temple B'nai Abraham*

*Meriden, Conn.*

**7:30 P.M. OPENING BANQUET**

*Dining*

**Chairman:**

**HAZZAN ARTHUR KORET**

*Emanuel Synagogue*

*Hartford, Conn.*

**Havah Nashir :**

**HAZZAN MOSHE NATHANSON**

*Society for the Advancement of Judaism*

*New York City*

**Sefirat Ha-omer and Birkat Hamazon :**

**HAZZAN MORTON KULA**

*Temple Beth Shalom*

*Roslyn Heights, New York*

**MONDAY, MAY 14, 1962**

**8:00 A.M. SHAHARIT SERVICE**

*Convention*

*Synagogue*

**Officiating:**

**HAZZAN MERRILL FISHER**

*Adath Jeshurun*

*Philadelphia, Pa.*

**Baal Koreh :**

**HAZZAN ABRAHAM FRIEDMAN**

*Park Avenue Synagogue*

*New York City*

**9:00 A.M. BREAKFAST**

*Dining*

*Room*

*Music Exhibit open from 9 until 10:15 A.M.*

**10:30 A.M.**

*Playhouse*

**A FORUM ON HAZZANUT**

**"THE ORTHODOX, CONSERVATIVE AND REFORM APPROACH TO HAZZANUT:**

**IS THERE A COMMON GROUND?"**

Chairman :  
HAZZAN HARRY WEINBEG  
*Overbrook Park Congregation  
Philadelphia, Pa.*

Leader :  
HAZZAN ISAAC WALL  
*Har Zion Temple  
Philadelphia Pa.*

Discussants :  
HAZZAN EPHRAIM ROSENBERG  
*President, Hazzanim Verband  
Nsw York City*

HAZZAN ABRAHAM SALKOV  
*Chizuk Amuno Congregation  
Baltimore, Maryland*

HAZZAN WALTER DAVIDSON  
*Temple Beth Emeth  
Brooklyn, New York*

GENERAL DISCUSSION

JUDAH GOLDRING JACOB SIVAN  
ISRAEL HOROWITZ MENDEL STAWIS  
WILLIAM HOFSTADER ISAAC TRAGER  
SOLOMON WINTER

Psalm 121: Esa Enay — *Ephros*

**EULOGY AND KADDISH:**

HAZZAN YEHUDA MANDEL

*Beth Judah of Logan  
Philadelphia, Pa.*

*Shiviti Sulzer*

HAZZAN SHAHTAI ACKERMAN  
*Beth Abraham, Detroit Michigan*

HAZZAN NICHOLAS FENAKEL  
*Adas Sholom Detroit, Michigan*

HAZZAN REUVEN FRANKEL  
*Shaarey Zedek, Detroit, Michigan*

HAZZAN LOURS KLEIN  
*B'nai Moshe, Oak Park, Michigan*

**EL MALE RAHAMIM:**

HAZZAN JACOB SONENKLAR  
*Congregation Shaarey Zedek  
Detroit, Michigan*

## MONDAY, MAY 14, 1962

### 1:00 P.M. LUNCHEON

*Dining Room* Birkat Hamazon :  
HAZZAN AARON BEIDNER  
*Beth Jacob Synagogue  
Norwich, Connecticut*

*Music Exhibit open from 1 until 5:30 P.M.*

### 2:30 P.M. FREE TIME

### 3:30 P.M. ANNUAL MEETING OF COMBINED Suite A EXECUTIVE AND NATIONAL COUNCILS

### 6:15 P.M. MA'ARIV SERVICE

Convention synagogue Officiating:  
HAZZAN HYMAN SKY  
*Beth Emeth  
Philadelphia, Pa.*

#### Y IZKOR

Memorial Tributes to departed colleagues :

ISADORE ADELSON ADOLPH XATCHKO

BERNARD ALT JOSEPH MANN

WILLIAM H. CAESAR GERSON S. MARGOLIS

JOSEPH CYSNER JACOB SCHWARTZ

HARRY FREILICH HYMAN SISKIN

### 7:30 P.M. DINNER

*Dining Room* Chairman:  
HAZZAN ISAAC WALL  
*Past President, Cantors Assembly  
of America*

Havah Nashir :

HAZZAN ISAAC GOODFRIEND  
*Community Temple  
Ctevsland, 0 hio*

Sefirat Ha-omer and Birkat Hamazon:

HAZZAN SHOLOM NELSON  
*Israel Center of Hillcrest Manor  
Flushing, New York*

### 9:00 P.M. KEYNOTE ADDRESS

*Playhouse* "THE JEWISH MINISTRY - PROSPECTS  
AND CHALLENGES"

RABBI MORRIS ADLER  
*Congregation Shaare Zedek  
Detroit, Michigan*

### 10:00 P.M. CONVENTION BALL

*Terrace  
Room*

## TUESDAY, MAY 15, 1962

### 8:00 A.M. SHAHARIT SERVICE

**Convention  
Synagogue**

Officiating:

HAZZAN REUVEN FRANKEL  
*Congregation Shaarei Zedek  
Detroit, Michigan*

**D'var Torah :**

RABBI MORRIS ADLER

### 9:00 A.M. BREAKFAST

**Dining  
Room**

**Music Exhibit open from 10:15 until 10:15 A.M.**

### 10:30 A.M. A PANEL DISCUSSION

*Playhouse*

**Executive session: members and wives only**

"SOME PROFESSIONAL AND  
PERSONAL ASPECTS OF  
THE HAZZAN MINISTRY"

**Chairman :**

HAZZAN WILLIAM BELSKIN-GINSBURG  
*Philadelphia, Pa.*

**Participants :**

DR. MITCHELL SALEM FISHER  
*Attorney  
New York City*

MR LEO LANDES  
**Insurance Counselor**  
*New York City*

### 11:30 A.M. WORKSHOP IN HAZZANUT

*Playhouse*

"THE IMPACT OF ADOLPH KATCHO  
ON AMERICAN HAZZANUT"

**Chairman :**

HAZZAN PINCHAS SPIRO  
*Olympic Jewish Center  
Los Angeles, California*

KATCHKO'S HAZZANIC STYLE:  
AN EVALUATION

HAZZAN MAURICE GANCHOFF  
*New York City*

ADOLPH KATCHKO:  
A PERSONAL TRIBUTE

HAZZAN MORRIS OKUN  
*Temple Beth El  
Richmond, Virginia*

**Illustrations by:**

HAZZAN BEN BELFER

*Temple B'nai Sholom  
Rockville Center, New York*

HAZZAN ABRAHAM DENBURG

*Beth El  
Akron, Ohio*

### 1:00 P.M. LUNCHEON

**Dining  
Room**

**Birkat Hamazon:**

HAZZAN GERALD DE BRUIN

*Temple Beth El  
Buffalo, New York*

**Music Exhibit open from 1 until 2:15 P.M.**

### 2:30 P.M. *Playhouse*

### FIFTEENTH ANNUAL MEETING CANTORS ASSEMBLY OF AMERICA

**Executive session: members and wives only**

**Chairman :**

HAZZAN MOSES J. SILVERMAN

*President, Cantors Assembly of America*

**Secretary:**

HAZZAN PINCHAS SPIRO

*Recording Secretary, Cantors Assembly  
of America*

**Regional and Committee Reports  
are included in Kits.**

ANNUAL REPORT OF THE  
EXECUTIVE VICE PRESIDENT

HAZZAN SAMUEL ROSENBAUM

*Temple Beth El  
Rochester, New York*

REPORT OF THE NOMINATIONS  
COMMITTEE

**Chairman:**

HAZZAN WILLIAM BELSKIN-GINSBURG

ELECTION OF OFFICERS  
AND EXECUTIVE COUNCIL MEMBERS

PRESENTATION OF HAZZAN-MINISTER  
COMMISSIONS

### 4:00 P.M. *Playhouse*

ROUND-TABLE DISCUSSION

"GROWTH OF THE HAZZAN MINISTRY"

**Executive Session**

**Led by:**

**Officers of the Cantors Assembly of America  
GENERAL DISCUSSION**

**6:15 P.M. MA'ARIV SERVICE**

**Convention  
Synagogue**

Officiating :  
HAZZAN EMANUEL BARKIN  
*Agudas Achim*  
*San Antonio, Texas*

**INDUCTION OF NEW MEMBERS**

HAZZAN DAVID BRODSKY  
Chairman, Membership Committee  
*Jewish Communal Center of Flatbush*  
*Brooklyn, New York*

**NEW MEMBERS\***

EMANUEL ABRAMS, *Chicago, Illinois*  
BERTRAM T. ALLEN, *Racine, Wisconsin*  
ZVI BEN-SHOLOM, *Chicago, Illinois*  
ABRAHAM FOGEL, *Amityville, New York*  
CHARLES FREEDLAND, *McKeesport, Penna.*  
NORMAN GELLER, *Quincy, Massachusetts*  
HYMAN GISSER, *Montreal, Canada*  
DAVID GRUNBERGER, *Warren, Ohio*  
HENRY HEARST, *Swampscott, Massachusetts*  
DAVID HIESIGER, *North Bellmore, New York*  
LOUIS KLEIN, *Oak Park, Michigan*  
JEROME KLEMENT, *Chicago, Illinois*  
JEROME B. KOPMAR, *Albany, New York*  
NATHAN LEVINSON, *Philadelphia, Penna.*  
ABRAHAM LUBIN, *Dayton, Ohio*  
TIBOR MOSES, **Pasadena, California**  
MORTON PLISKIN, *Chicago, Illinois*  
SHERWOOD PLITNICK, *Paterson, New Jersey*  
ALLAN STEARNS, *Skokis, Illinois*  
JOSHUA STIEL, *Millburn, New Jersey*  
MARSHALL WOLKENSTEIN, *Philadelphia, Pa.*  
IRVING ZUMMER, *Chicago, Illinois*

\*List Incomplete

**7:30 P.M. THE PRESIDENT'S BANQUET**

*Dining  
Room*

Chairman :  
HAZZAN SAMUEL ROSENBAUM  
*Temple Beth El*  
*Rochester, New York*

Havah Nashir :  
HAZZAN MARVIN SAVITT  
*Westbury Hebrew Congregation*  
*Westbury, New York*

Sefirat Ha-omer and Birkat Hamazon  
HAZZAN NICHOLAS FENAKEL  
*Adas Sholom*  
*Detroit, Michigan*

**THE PRESIDENT'S REPORT**  
HAZZAN MOSES J. SILVERMAN

**10:00 P.M. CONCERT:**

*Playhouse*

**"SHABBAT MITZION"**

**ISRAEL SABBATH SERVICE**

Premiere Concert Performance of the first  
Sabbath Eve Service composed by Israel's

leading composers for the Commission of  
The Temple on the Heights, Cleveland, Ohio,  
on the occasion of the 20th Anniversary of  
its Hazzan, Saul Meisels.

Participants :

HAZZAN PHILIP BLACKMAN  
*Beth El Synagogue*  
*Philadelphia, Pa.*

HAZZAN SAMUEL DUBROW  
*Temple Beth El*  
*Cedarhurst, New York*

HAZZAN SAUL MEISELS  
*Temple on the Heights*  
*Cleveland, Ohio*

HAZZAN GEORGE WAGNER  
**Congregation Beth Yeshurun**  
**Houston Texas**

THE SPRINGFIELD FESTIVAL CHORUS  
HAZZAN MORTON SHAMES, *Conductor*  
*Beth El*  
*Springfield, Mass.*  
ROBERT SWAN, *Piano*

**WEDNESDAY, MAY 16, 1962**

**8:00 A.M. SHAHARIT SERVICE**

*Convention  
Synagogue*

HAZZAN MORTON SHANOK  
*Temple Beth El*  
*Lynn, Mass.*

D'var Torah:

HAZZAN MAX WOHLBERG  
*Malverne Jewish Center*  
*Malverne, New York*

**9:00 A.M. BREAKFAST**

*Dining  
Room*

*Music Exhibit open from 9 until 10:15 A.M.*

**10:30 A.M. CONCERT:**

*Playhouse*

**A SALUTE TO THE STATE OF ISRAEL**  
**"AN ODE TO THE KING OF KINGS"**

A Cantata for Solo and Chorus by Abraham  
Ellstein. Text by Shmuel Agnon ; transla-  
tion by Rabbi Samuel Dresner

THE SPRINGFIELD FESTIVAL CHORUS  
HAZZAN MORTON SHAMES, *Conductor*  
ROBERT SWAN, *Piano*

Soloist :  
**HAZZAN ARTHUR KORET**  
*Emanuel Synagogue*  
*Hartford, Connecticut*

Greetings :  
**MR. AVIAD YAFEH**  
*Israel Consul, New York City*

**HAZZAN SAUL HAMMERMAN**  
*Baltimore, Md.*

**HAZZAN MORRIS LEVINSON**  
*South Orange, New Jersey*

**HAZZAN JOSHUA STIEL**  
*Milburn, New Jersey*

**11:45 A.M.**     **WORKSHOP IN MUSIC**  
*Playhouse*     "MY WORLD OF MUSIC"  
**MR. JAN PEERCE**  
*Leading Tenor, Metropolitan Opera*  
*Company*

**6:00 P.M.**     **RECEPTION FOR**  
*Terrace*     **CONVENTION DELEGATES**  
*Room*     **TENDERED BY THE**  
                 **GROSSINGER FAMILY**

**1:00 P.M.**     **LUNCHEON**  
*Dining*     Birkat Hamazon :  
*Room*     **HAZZAN ELLIOT LEVINE**  
                 *Temple Shomerei Emunah*  
                 *Brooklyn, New York*  
                 *Music Exhibit Open from 1 until 2:15 P.M.*

**7:00 P.M.**     **MA'ARIV SERVICE**  
*Convention*     Officiating:  
*Synagogue*     **HAZZAN WILLIAM SAULER**  
                 *Brooklyn Jewish Center*  
                 *Brooklyn, New York*

**2:30 P.M.**     **PANEL DISCUSSION**  
*Playhouse*     "TEN YEARS CANTORS  
                 INSTITUTE"  
                 Chairman:  
                 **HAZZAN CHARLES DAVIDSON**  
                 *Wantagh Jewish Center*  
                 *Wantagh, New York*  
                 Participants :  
                 **RABBI DAVID KOGEN**  
                 *Director, Cantors Institute*  
                 **HAZZAN DAVID J. PUTTERMAN**  
                 *Faculty Cantors Institute*  
                 **HAZZAN ROBERT ZALKIN**  
                 *Graduate, First Class, Cantors Institute*  
                 **HAZZAN JEROME KOPMAR**  
                 *Graduate, Class of 1961, Cantors Institute*

**INSTALLATION OF OFFICERS AND**  
**MEMBERS OF EXECUTIVE COUNCIL**  
**HAZZAN DAVID J. PUTTERMAN**  
*Founder, Cantors Assembly of America*  
*Park Avenue Synagogue*  
*New York City*

**7:30 P.M.**     **CANTORS INSTITUTE**  
*Dining*     **ANNIVERSARY BANQUET**  
*Room*     Chairman:  
                 **HAZZAN MOSES J. SILVERMAN**  
                 *President, Cantors Assembly of America*

**3:45 P.M.**     **WORKSHOP IN MUSIC**  
*Playhouse*     "THE NEW MUSIC OF ISRAEL"  
                 Chairman:  
                 **HAZZAN SAUL MEISELS**  
                 *Temple on the Heights*  
                 *Cleveland, Ohio*  
                 **MR. ISSACHAR MIRON**  
                 *President, Israel Society of Composers,*  
                 *Authors and Publishers*  
                 **TZIPORA MIRON, Piano**  
                 Assisted by :  
                 **HAZZAN HAROLD BRINDELL**  
                 *River Forest, Illinois*

Havah Nashir :  
**HAZZAN MORRIS LEVINSON**  
*Congregation Beth El*  
*South Orange, New Jersey*

**Sefirat Ha-omer and Birkat Hamazon**  
**HAZZAN SAUL KIRSCHENBAUM**  
*Congregation Beth Judah*  
*Ventnor, New Jersey*

**CAMPAIGN REPORT**  
**HAZZAN SAUL MEISELS**  
*Campaign Chairman,*  
*Vice President, Cantors*  
*Assembly of America*

## WEDNESDAY, MAY 16, 1962

THE CAMPAIGN AWARDS:

Presented by :

**RABBI DAVID KOGEN**

Presented to:

**HAZZAN DAVID J. LEON**

*Rodef Sholom*

*Bridgeport, Conn.*

**HAZZAN SAUL MEISELS**

*Temple on the Heights*

*Cleveland Heights, Ohio*

**HAZZAN ISAAC WALL**

*Har Zion Temple*

*Philadelphia, Pa.*

**10:00 P.M.**

*Playhouse*

### CONCERT:

"MUSIC FOR THE SYNAGOGUE:  
FROM THE EUROPEAN TRADITION"

Participating:

**HAZZAN MARIO BOTOSHANSKY**

*Temple Adath Israel*

*Bronx, New York*

**HAZZAN MORDECAI G. HEISER**

*Congregation B'nai Israel*

*Pittsburgh, Pa.*

**HAZZAN LOUIS KLEIN**

*B'nai Moshe*

*Oak Park, Michigan*

**HAZZAN ALLEN MICHELSON**

*Valley Jewish Community Center*

*Los Angeles, California*

**HAZZAN HENRY WAHRMAN**

*Beth Sholom Synagogue*

*Toronto, Canada*

## METROPOLITAN REGIONAL CHORAL ENSEMBLE

**Ma. RICHARD NEUMANN, Conductor**

**MR. MURRAY LANE, Piano**

PRESENTATION OF KAVOD AWARDS

## THURSDAY, MAY 17, 1962

### 8:00 A.M. SHAHARIT SERVICE

*Convention*

*Synagogue*

Officiating:

**HAZZAN ABRAHAM LUBIN**

*Beth Abraham Synagogue*

*Dayton, Ohio*

**Baal Koreh:**

**HAZZAN LOUIS ROSEN**

*Brooklyn, New York*

**D'var Torah :**

**RABBI DAVID KOGEN**

*Director, Cantors Institute*

### 9:30 A.M.

*Dining*

*Room*

### CLOSING BRUNCH

*Music Exhibit open all morning.*

**Birkat Hamazon:**

**HAZZAN JEROME KOPMAR**

*Temple Israel*

*Albany, New York*

Benediction:

**HAZZAN ADOLPH J. WEISGAL**

*Chizuk Amuno Congregation*

*Baltimore, Maryland*

## WELCOME TO CONVENTION

**Hazzan Arthur S. Koret**

**Chairman, Convention Planning Committee**

The Fifteenth Annual Conference-Convention of the Cantors Assembly of America, which takes place at Grossinger's, is the result of much planning and hard work by the Convention Committee. A number of innovations have been instituted this year.

The Convention starts on Sunday, thus giving our members an added day of fellowship and relaxation before the hard work of the sessions begins. The Convention Committee has been expanded to include a number of Cantors from as many regions as possible, whose prime duty it will be to help start on time and coordinate all sessions. After-dinner programs have been cut down so that our members may leave the dining room reasonably early. The Playhouse will be used for all sessions.

The sessions have been planned so as to give a comprehensive and exciting range of features for the Cantors Assembly. We are happy this year to have the great tenor Jan Peerce as our guest. In order to make available to our men a performance of Abe Ellstein's powerful "Ode to the King of Kings", without overburdening one of our evening programs, it was decided to perform this during a morning session-an unusual and exciting innovation. In addition to the traditional concert featuring the New York Region Concert Ensemble, a Sabbath Service composed by Israel's leading composers and commissioned in honor of Saul Meisel's twentieth anniversary, will be sung by a chorus of 46 voices trained by our colleague Cantor Morton Shames, who has spent many days and hours in preparing his Springfield Festival Chorus for this Concert.

I am grateful for the outstanding work of my co-chairman David Leon, for the help and advice of our Executive Vice President Samuel Rosenbaum, and our president Moses J. Silverman.

**MONDAY, MAY 14, 1962**

**MORNING SESSION**

**A FORUM ON HAZZANUT**

**"THE ORTHODOX, CONSERVATIVE AND REFORM APPROACH TO HAZZANUT: IS THERE A COMMON GROUND?"**

Leader:

HAZZAN ISAAC WALL  
**Philadelphia, Pa.**

Discussants :

HAZZAN EPHRAIM ROSENBERG  
**New York City**

HAZZAN ABRAHAM SALKOV  
**Baltimore, Md.**

HAZZAN WALTER DAVIDSON  
**Brooklyn, New York**

**Hazzan Isaac Wall:**

Thank you very much . . .

Friends, We have invited three distinguished hazzanim this morning who will speak on the three approaches to hazzanut, and on the question of whether there is a common ground. I will introduce the gentlemen and then afterwards we will have a discussion.

The first hazzan was born in Transylvania, Roumania. A very beautiful, lyric ~~tenor~~ voice; studied music in Czernovitz, Vienna, Bucharest. Hazzanut, he studied with cantors Phineas Spector, Moshe Steinberg. He attended the Vizneter Yeshiva in Visho; was cantor in some of the great synagogues in Roumania-Siges, Mamroursh and others as well as in London, England and the great synagogue in Tel Aviv, Israel.

At present he is cantor at the Concourse Center of Israel, New York. An honored colleague, president of Hazzanim Farband, I present to you Hazzan Ephraim Rosenberg.

**Hazzan Ephraim Rosenberg :**

Mr. Chairman, colleagues, members of the family, friends.

Although I am not speaking here in an official capacity, it is a privilege to me to bring you greetings from my organization which is the Jewish Ministers Cantors Association of the United States and Canada, the oldest and largest Cantorial organization. We pray and trust that this convention will be a great success and will add another glorious page to the history of this fine organization.

We are not here to convince each other which side of hazzanus is the right one. We merely want to express our views with regard to certain problems which we are very much concerned about. May I also add that I deem it a privilege to be on the panel with such distinguished colleagues as Hazzan Davidson and Hazzan Salkov.

Your distinguished, energetic Vice-President, Hazzan Samuel Rosenbaum suggested to me to elaborate at this discussion, the following subjects: A statement on hazzanut, my approach, my style, the goal, type of services, the duties of the hazzan at each service, the status of the hazzan, and miscellaneous duties. Also regarding participation at weddings and funerals, and the use of the organ.

**Aserot hadibrot!** All these subjects in twenty minutes! Two minutes for a subject. We all realize that any one single subject mentioned would take much more than twenty minutes, especially, if we take into consideration the fact that I am an Orthodox hazzan, and as you know, we often like to repeat the same words several times. At any rate, I'll try to do the best I can in my very limited time. Of course, Hazzan Rosenbaum didn't mean for me to cover all the subjects. He merely suggested ideas to be discussed.

It will not be a lengthy lecture. Only a short discussion of a few problems which I mentioned before.

I should first like to speak about the approach to hazzanut.

It's well known when we express the word hazzanut

we describe the art of unifying the holy word with the holy melody of our prayers. Hazzanut, as we all know, replaces the *Avodat Hakodsh* of the Kohanim and the *Leviim*. Despite all the changes and substitutions throughout Jewish life, hazzanut did not change since its origin. There is the belief that there exists a certain *Kedusha* in our liturgical music; not only because of the text which we consider to be holy, but also in the music itself which was sanctified by our predecessors. Therefore, we should have a distinct approach to our *tefillot*. Not merely to sing them, nor just to perform a service, but rather the approach should be in the spirit of performing *Avodat Hakodesh*. Therefore, we say, *Lo kol harotzeh littol et Hashem yavoh veyitol*, which means not every one who wants to be a hazzan is worthy to be a hazzan. We expect the hazzan should be a real *sheliah tzibur*, the messenger of his congregation and to be distinguished from his congregants by his knowledge, skill, conduct, etc. He must certainly understand *peirush hamilot*; be an observant Jew, and do everything in his power to be an *meurav ben habriot*. Needless to mention the fact that his vocal and musical abilities must be of a high standard.

Now may I say a few words about the goal of the hazzan. The cantor is the bearer of a great and continuous tradition of the song of Israel. As it poured forth from the heart and soul of generations of our people during the age-long struggle for survival, as the witness and servant of the Lord. Upon him was put the sacred responsibility to be the faithful *Sheliah Tzibur*, to minister at the altar of Israel's faith, to 'bear the prayers, the hopes, the fears, the sorrows, the aspirations of his people, on the wings of melody to the Throne of God. The cantor has become the interpreter of the Jewish soul, adding glow, color and beauty to the synagogue service. The goal of the hazzan, then, is to inject into the heart of his congregation meaningful prayer. We certainly do not discourage congregational singing. We merely do not make it the principal thing in our prayers. We have to make the congregation aware of the fact that the Hazzan's prayer is the *ikar*, the heart of the matter, and not congregational singing. We also believe that encouraging too much congregational singing may hurt, eventually, the status of the hazzan. Therefore, it is our considered opinion that congregational singing is acceptable but not at the expense of the hazzan.

As far as style is concerned, we must realize that as hazzanim, our congregation expects from us a little more than just *nusah hatefilah* which is certainly very, very important and basic. Our congregations expect us to elaborate on one prayer at *Shaharit* and *Musaf*. We believe, as *you* know, in *tefilah she-balev*, prayer from the heart. Therefore, we are against the so-called acrobat - hazzanut, endless repetitions, even though we are not opposed in principle to repetitions within reasonable limit and good taste.

We try to maintain and conserve traditional hazzanut as much as it is possible. We are indeed proud of the type of hazzanut as represented by such well-known greats as Bezalel Odesser, Yeruchom Hakoton, Moshe Steinberg, Kwartin, Pinchik, Rosenblatt, Hershman, etc.

We have certainly the highest respect of such well-

known names as Naumbourg, Weintraub, Lewandowski and Solomon Sulzer. But we will all agree that these great hazzanim and musicians strayed a little too far from traditional hazzanut. Perhaps, they did not believe too strongly in the idea that there is specific Jewish liturgical music, while we *do* believe strongly in such traditional hazzanut which we treasure a great deal. If there is a people which has by means of tradition preserved its music and zealously guarded it as one of its highly prized treasures, it is the Jewish people, and it is the tradition therefore that we must look to in order to discover the roots of our liturgical music.

As to the problem of the *mazav hazzanut* there is not really a great deal to elaborate. We are all familiar with this problem and all of us will agree that the situation from a material point of view has improved a great deal. That there is room for more improvement, no one will deny. But for the present we can call the situation fairly satisfactory. Regarding the general status of the hazzan, I would say that something should be done to raise this status. May I also add that some organized action has been taken in that direction. It is, of course, in its early stages, but we hope that we shall continue to succeed further.

As far as the status of the hazzan in his particular congregation is concerned that depends very, very much on the individual abilities of the hazzan. As to that, I don't mean his vocal, musical talent but his social abilities as well. You know, the saying goes, it is not difficult to obtain a position but rather difficult to keep the position. *Mi yaaleh* is easy but *Mi yakum*, who will stay there, that is the more difficult problem.

There of course exist other problems in connection with this situation but that is rather a lengthy subject which requires a special session.

A few words about our duties. Usually our duties are to *daven* every Shabbos, although there are hazzanim who daven only twice a month. Also those who have the duties of teaching Bar Mitzvahs to which we are not opposed in principle as long as it does not interfere with their hazzanut. In other words, we do emphasize the fact that our main task is hazzanut.

I should like to relate to you a true incident which was told to me not long ago.

A friend of mine once asked his hazzan, who happened to be a Conservative hazzan, "How come you don't elaborate on any prayers? After all, if I would, know that you are not able to do it, I wouldn't ask you to do it?"

Listen to what the hazzan answered him : The hazzan said, (the hazzan, by the way who happens to be a good one, replied: ) "Shabbos is my *yom menuha*. I teach the whole week and when Shabbos comes I have no *koah* to daven."

This is a real story; this is a fact. This is a fact, my friends, he has no *koah* to daven. I think this little incident conveys a great deal. This is why we say, if teaching does not interfere with hazzanut, we are not against teaching.

Do we have something in common? This is a good question. I would say that we certainly do have something in common.

First of all, we are all hazzanim, with more or less the same background. We all have the same mission—I mean to daven to pray. Our prayers are based on the same *nusah hatefilah*. We all have synagogues, presidents and, of course, rabbis. It is my sincere hope that all our efforts may be directed to the objective of elevating the status of the hazzan morally, materially and spiritually, and so attain a high degree of personal and professional satisfaction. I thank you.

#### **Hazzan Isaac Wall**

We should like to thank Hazzan Rosenberg for a very wonderful, a very enlightening discussion on hazzanut. What surprises me no end is that he mentioned that in the Orthodox movement they have hazzanim who daven once a week, twice a month, once a month. I feel that hazzanim should *duven* everyday. (Just a pun, I want you to realize that)

Our next speaker is a hazzan who will talk on the Conservative hazzan in America. He is a gentleman who has made a name for himself in the field of music and in the field of hazzanut. He is a graduate of the Yeshiva College, attended the Teacher's Institute; he studied at the Eastman School of Music, 1936-39; studied composition in Los Angeles with Mr. Joseph Leonard, also composed under the guidance of Mr. Castelnuovo-Tedesco; taught courses in music in Los Angeles at the College of Jewish Studies, is a composer in his own right, (among these is the *Avinu Malkenu* which he composed as part of last year's Cantors Assembly Commissioning Series.) He is now serving *Chizuk Amuno* in Baltimore, one of the finest congregations in the country. I wish to present to you Hazzan Abraham Salkov.

#### **Hazzan Abraham Salkov :**

I have been asked to set forth my opinions concerning the Conservative Cantor's approach to the Hazzanic art.

Let me state at the outset that in the three movements of Judaism, nowhere, is there more unanimity than in Hazzanut. The emotional experience of prayer in music transcends ideological differences. Therefore, we Hazzanim, Orthodox, Reform, and Conservative, have many more factors uniting than dividing us. Nevertheless, our services are different, and the degree of difference must invariably affect our separate approaches to the Amud.

To some extent, we are all limited in that which we may present to our congregations. However, I am firmly convinced that the average Conservative Congregation imposes less musical restrictions upon the Hazzan than do most congregations of the other denominations. We Conservative Hazzanim directly possess the best of both worlds for, under the proper circumstances, we may introduce the most modern synagogue music in juxtaposition to the florid masterpieces of the great Hazzanim of the past.

The question of importance that we must ask ourselves is: "What elements make for good Hazzanut — what criteria must we all have in common?"

There are two elements without which we would all fail in our sacred task. These are *nusah haf'filah* and musicianship. The greatest Orthodox Hazzan, in ad-

dition to a thorough knowledge of *nushaot*, must have impeccable musical taste. He must, by nature of the position he holds, be the actively creative interpreter of the past as a highly individualistic solo artist. The finest Cantor of the Reform Movement, though he may specialize as a singer-musician, must be thoroughly conversant with our tradition. He must give to his worshippers a modern musico-religious experience, yet this modernity must have its roots in antiquity. There may be limitations of performance imposed by the differing demands of the various movements, but there must be no limitation on study and knowledge. Every Hazzan must be the complete Hazzan, for orthodoxy must draw upon, and incorporate in some degree, modern musical expression if it would remain alive, while Reform must have its musical roots deeply sunk in tradition if it would live Jewishly.

It is needless to point out that what applies to the extremes must, of necessity, apply to the center, and so we Conservative Hazzanim must, in the performance of our sacred office, be, on occasion Reform, and on occasion, Orthodox. We, above all, must, in truth, be complete Hazzanim.

What then is the difference in our approach to our calling? The difference is quantitative not qualitative—our difference is simply one of degree. Let us remember that ours is Judaism's youngest movement and, even as our Rabbis and lay leaders are constantly creating and evolving new forms for traditional worship, so must it be with Conservative Hazzanut. We must be the pioneers, the innovators. We must become the source of something unique—a Hazzanut in the mainstream of the Jewish-American tradition. We must create a renaissance on these shores that will be comparable to the revolutionary concepts of the man whom we must consider to be the father of modern Hazzanic creativity—Solomon Sulzer, the first great Conservative Cantor. We need only examine his works to see the perfect blending of text, nusach, and what was, in his day, modern musical expression.

#### **Example I: Tal-Sulzer**

If we would only attempt to emulate this type of creativity today, would that we could all become Sulzers of the Twentieth Century.

Fortunately, we have today in our movement men who are in the finest Sulzerian tradition, colleagues who saw the need when it was not apparent to all, the pathfinders of the old-new tradition, Hazzanim Gershon Ephros and David Puttermann. Hazzan Ephros who, at the beginning of his ministry, realized the lack of adequate published material and who, through his Anthology, has rendered a great service to all Hazzanim-Reform, Orthodox, and Conservative. Hazzan Ephros, a patriarch with an ever youthful mind, whose musical expression has kept pace with modern musical development. Each volume of the "anthology" shows a progressive, ever increasing awareness of new musical forms. Each volume seems to outline his scholarly quest to keep abreast of the times, yet without the sacrifice of his integrity to the modern musical gods, for always, in spite of, or perhaps because of the musical form, the nusach of tradition shines forth.

And what of Hazzan David Puttermann who has

brought our great contemporary composers into the Synagogue, who, more than anyone else, is responsible for making the musical world aware that the Hebrew prayers can be universal music. The publication, "*Synagogue Music by Contemporary Composers*," should be an integral part of every Cantor's library. We must not make excuses to avoid using this material in our services, but rather should seek to find methods of lifting our worshippers to greater spiritual heights through the musical ideas expressed in this volume. For example, I consider the Sabbath Evening Kiddush the clarion call to worship and observance. I find that this intent is admirably expressed in the Cantorial line of Kurt Weil's blues Kiddush. Nevertheless, I cannot sing this composition in its entirety at *Chizuk Amuno's* service for several reasons. One is that the musical idiom is too disturbing for a Congregation which has a 91 year old tradition of classical Synagogue music, and the second is the simple fact that our Congregation doesn't utilize an organ. I cannot sing it in its entirety except in concert form, yet I use its first Cantorial theme, for I find that to me, it expresses the intent and meaning of the call to Sabbath observance more than any other piece.

*Example II: Theme from "Kiddush" by Kurt Weil*

But we would indeed be impoverished if we rested on the laurels of those who already have made their contribution to American Hazzanut. Fortunately for us, we have many men who follow in the illustrious footsteps of their predecessors-Hazzan Saul Meisels who is constantly commissioning new works and encouraging creativity, Hazzan Charles Davidson-a highly talented Hazzan-composer of the new school, and Hazzan Ray Smolover who is responsible for the creation of a new musical form in the Sacred Service-the pulpit opera. Speaking of this I find an amusing sidelight in the pulpit opera "Chelm." Hazzan Smolover, no mean musician, was the librettist (and a fine libretto it was), while Robert Strassberg was the composer. It just so happens that Mr. Strassberg is a professor of English. In keeping with this tradition of versatility, we have the beautifully poetic English translations of our Yiddish folk songs by lyricist Hazzan Samuel Rosenbaum to the musical settings of Abraham Ellstein.

I could go on mentioning colleagues who have made, and are making, contributions to the mainstream of Conservative Hazzanut, but I feel that all of us, to the fullest degree of whatever talent we possess, are attempting to contribute.

Please permit me, at this point, to bring to your attention some of my own attempts at combining the musical forms of today with the nusach of eternity. The first example is the Hazkarah from "*L'zeycher Olom*," a memorial service. In the first theme of this piece, the Cantorial melody is in a minor key and the organ accompaniment uses only minor chords. The *Ahavah Rabah* counterpoint in the viola obligato forms the connecting link between the minor chords.

*Example III: Hazkarah from "L'zeycher Olom-*

*A. Salkov*

The second example is the "*L'cho Hashem Hatz'dokoh*" from the S'lichos Service. Here I want to bring

to your attention the modern use of a very old nusach and the use of the accompaniment in interpreting the mood and the meaning of the text.

*Example IV: "L'cho HaShem Hatz'dokoh"-A. Salkov*

So far, I have spoken of creativity in the broadest sense of the word and would now like to touch upon the minor problems of the Cantorate. Let us discuss briefly the question of how to modulate to a new key for a choral entrance, and the question of what to do about bad melodies that are so well entrenched in our Congregations that they are considered by them to be "traditional." We must all make our attempts to solve these problems even as our predecessors grappled with them. A. B. Birnbaum has, in the first volume of "*Die Kunst das Juddische Kantorats*," several pages devoted to various modulations for just one small passage, an interesting exercise in musical logic. Hazzan Max Wolberg has written extensively on modulation, and we all constantly struggle with the problem. It is my own feeling that modulation should retain the character of the nusach and of the melodic line from which we are modulating. Hazzan Leo Albech put me on the right track when he explained to me his theory of sequential modulation. While I cannot, at this time, discuss all its ramifications I can partially explain it through examples. Suppose, for instance, that you are accustomed to chanting the Gadlu of Hatz'oas Hatorah in A major and want the choral response of L'cho Hashem Hag'dulo in C major. Utilizing sequential modulation, you would do the following: . . .

*Example V: Gad'lu-Leo Albsch*

Another example of this type of modulation was one circumstance recently forced me to invent. Upon coming to my present Congregation, *Chizuk Amuno* off Baltimore, I found a tradition where on the High Holy Days the Hazzan sings Naumbourg's "*B'rosh Hashono*" in G minor, followed immediately by a choral response "*Us'shuvo*" in B flat minor. Now how was a fine choir but of unlimited musicianship to come in immediately with a B flat minor chord after the G major ending by the Hazzan. We rehearsed and rehearsed, but somebody or other was always off. In desperation I, as Hazzan, decided to sing the *Us'shuvo* first, modulating to the choir's key. In keeping with the text and the nusach, however, I utilized the Shofar theme in conjunction with a well known High Holy Day cadence through a sequential modulation based upon the interval of an augmented fourth. The experiment proved such a success that a new Chizuk Amuno tradition was born.

*Example VI: Us'shuvo-A. Salkov*

Now let us briefly touch upon the other problem I mentioned, that of entrenched bad melodies. Let's take, as our prime example the so-called "traditional" Oleynu with which we close every service. There are several ways of dealing with the situation. My senior colleague, Hazzan Weisgal, simply wrote a new Oleynu, as he terms it, "in protest." Other Hazzanim might do well if, from time to time, they introduced this prayer in choral form or in a minor key to discourage Congregational participation. There is a lovely melody for it in Isidore Freed's *Hasidic Service*, which a con-

gregation can eventually learn. However, there doesn't seem to be a foolproof method of completely eradicating the mundane, and, in practice, we all have to make our little compromises. Nevertheless, although we cannot always lift our congregants to the heights of our inspiration, we must not permit ourselves to be dragged down to the lowest musical common denominator. At least at our convention services we should experiment with different melodies and not, willy-nilly, fall into the trap of using this particular *Oleynu* melody for ourselves.

In every respect then, our approach to the *Amud* must be sound, reverent, and creative, in order that the worshippers we serve may be elevated spiritually and musically. By elevating them, we shall be elevated with them, and together we shall reach and please the ear of the Supreme Critic in a supreme concert that will truly reflect our souls, creating in the present, yet preserving the best of the past.

*Hazzan Isaac Wall:*

Hazzan Salkov, we are grateful for the wonderful paper you have just presented and for the wonderful way you have sung your parts in trying to show us how to be creative.

The third speaker is of the Reform movement.

After a life dedicated to the rejuvenation of the cantorate in this country, particularly in the modern American synagogue, Walter A. Davidson needs no introduction save a reminder that he is generally recognized as one of its foremost spokesman on the American scene today. For the past three decades his work has encompassed the founding of the Board of American Hazzan Ministers of which he was the president for over 20 years. He is today Honorary President. He is the co-founder of the American Conference of Certified Cantors, became its first President and is now its Honorary President. He was first to organize the observance of an annual Jewish Music Sabbath in the greater New York area, participated in by the most prominent temples of that city. He has composed, arranged and published three musical services for the synagogue as well as other compositions. He served as Co-ordinator of Placement of the Joint Placement Commission of the School of Sacred Music and the American Conference of Certified Cantors. He serves as a member of the Board on Cantors Certification and is a member of the liaison committee of the Central Conference of American Rabbis and the American Conference of Cantors. He was among the initial founders of the Cantors Pension Plan of the A.C.C. He is a member of the faculty of the School of Sacred Music, Hebrew Union College-Jewish Institute of Religion. In his congregation he is a member of the Ritual Committee, the Religious Committee, Adult Education, Youth Activities and Membership committees. Last, but most important, Cantor Davidson is the hazzan at Temple Beth Emeth of Brooklyn, N. Y. It is my great Pleasure to introduce to you Hazzan Walter Davidson.

*Hazzan Davidson:*

Mr. Chairman, distinguished colleagues and friends.  
May I before beginning my part of this discussion

express my very sincere appreciation to my friend and colleague, Cantor Harry Brockman who in the last minute, actually until a few minutes ago, was kind enough to accept my invitation to him to give some of the illustrations that I have as part of my paper. I also am very grateful to my friend Lazar Weiner who is going to accompany.

May I say that of course this beautiful introduction that you heard that Hazzan Wall delivered to you is one that I gave to him, and I don't believe all these things myself, but they use them in various activities in my area and I wanted my wife to hear them anyhow. I thought it would sound good for her. I am only sorry that my President and my Rabbi and a few members of my Board aren't here today. It would be very helpful.

Let me say this : I admire the talks of the two previous predecessors and particularly I'd like to comment on my colleague, Cantor Abraham Salkov. It's too bad we didn't get together before. Maybe I wouldn't have to talk at all. It would have saved me a lot of work, because he should have been the speaker for Reform Hazzanut as well.

You know in a sense this is a forum on the definition of a cantor and it is one thing to be a hazzan and know what we are doing and it is something else to define. I spoke with my colleague, Cantor Rosenberg, last night and I told him of two incidents that actually happened to me which sort of accented and accentuated this problem.

We know what a doctor is. We know what a lawyer does. We know even what the rabbi does, at least we think we do. But do we actually know, are we able to express, what a cantor does? If someone asked you, what do you do as a cantor, would it be easy for you to explain it to an adult, or to a child?

I had two experiences which, as I said, accentuated this problem.

A friend and a colleague of mine told me once that his boy who went to high school was asked by his friends what does your father do. He said, "My father is a cantor of this and this Temple." The boy said, "What is a cantor?"

He couldn't answer him. He couldn't say, my father sings and anything else would not be understood.

Another colleague of mine told me that a nephew of his wanted to write a paper in Religious School on the Cantor. So he came to his uncle and said, "Uncle, please tell me what I should say about you? What do you do? What is a cantor?"

He very kindly said, "You write to Cantor Davidson."

So I had to make up some sort of a letter to this young child, this young boy so that he could write an essay about what a cantor is. But, my friends, this is a real problem.

I wonder whether you are aware that if you were to look up the term cantor in the dictionary, that the majority of the dictionaries don't have it at all, and those that do have a definition of a cantor, and they are very few indeed, have a very unsatisfactory explanation. Cantor is one who sings the service.

And so it is with this idea, to some extent, that I approach my remarks this morning.

I am glad that the theme of this discussion "The Orthodox, Conservative and Reform Approach to Hazanuth-Is There a Common Ground?" has been crystallized into three most important elements of the Cantor's function as a Sheliach Tzibbur and interpreter of the prayers of our people, namely: Approach, Style and Goals. For as we shall observe, the uniqueness of Jewish worship lies in its extraordinary stress on the essential need **to understand the meaning** or interpretation of prayer and on the equally important, Kavannah, or deep concentration as a vital element of prayer. Fundamentally thereof, in Synagogue worship, the Cantor's purpose because of his insight into the meaning of prayer is to **move** the congregation to a deeper concentration and at the same time, add warmth to the devotion.

There are historic bases for this function and they are equally applicable to Orthodox, Conservative and Reform worship. The "din" or rabbinic requirement that (at first) a Baal Tefillah and subsequently the Cantor must intone musically the prayer service in the Synagogue, goes back to the early post exilic period in Jewish life. Talmudic and post Talmudic sources indicate that already at the time of the 2nd Temple in Jerusalem and even prior to it, public services were conducted in the "House of Worship" (as Synagogues were then called) in the Babylonian dispersion, and the chants with which these prayers were intoned, most likely were brought into exile by the Priests and Levites from Jerusalem and therefore were probably authentic source material from the music liturgy of the Temple. Idelsohn, as well as other musicologists indicate that these chants and modes became the basis for our musical liturgy in the Synagogue. But what strikes one as particularly pertinent to the significance of the Cantor's goal is, that even though Ezra the Scribe initiated the "reading" of the Torah (the Pentateuch) on Mondays and Thursdays, the usual market days, actually according to the Talmud, it was recited **musically** or chanted with the Ta'amin or "Trop" (Cantillation) .

This form of chanting the Bible is mentioned as far back as the first century. It is found in the Talmud, (B. Megilla, 32a) which states: "The Bible should be read in public and made understood to the hearers in **a musical sweet tune**". Furthermore it continues that **"he who reads the Pentateuch without tune shows disregard for it and the value of its laws"**. Accordingly, a correct understanding can be achieved only by **singing** the Torah. This statement of the Talmud from the first centuries of the C. E. proves that the musical rendition of the Torah (Bible) in public was **intentionally** instituted. And it is here that we also find the first indication of the significance of chanting in Jewish worship, Namely : "To **interpret** the text, so that it be **understood to the hearers**". This in my opinion, is and always was the chief task of the Cantor, to **underscore the meaning** of our prayers which express the ideals, aspirations and petitions of the Jewish people and herein lies the basic concept of music in the Synagogue as distinguished from the Church for music in accordance with this Talmudic injunction is no mere accompaniment to enhance the esthetic value of the worship service, and the Cantor is **not** a singer,

or chanter of the musical portion of the service; his duty is a fundamental one to the Jewish way of prayer -to interpret the text-the ideals, the aspirations and the hopes of our people. Needless to say that neither historically or traditionally has Judaism ever deviated from this concept; it has retained it in Synagogue prayer throughout the centuries. To this very day, it is the cornerstone of Jewish public worship.

Saadia Gaon, the leading figure in the history of early medieval Jewish philosophy, an inspired intellectual leader of Babylonian Jewry and first to present a philosophic defense of basic Jewish beliefs, wrote that the reason for the use of a Shofar in the service is that 'the sounds of the Shofar stir the heart to awe and reverence-its purpose is to remind us of our duties to God' (quoted by Abudraham, ed. Warshaw 1878, p. 146). Herein is found the 2nd principal and guide to the Cantor's function as a Sheliach Tzibbur.

From these historic sources, it seems clear that the order of the liturgical interpreter-the Cantor, was and is, specifically to musically illumine the text, so that the hearers (congregation) may better understand its meaning,-the Text, being the Torah and the prayer book which contain the ideals and the teachings of our religion and the hopes and yearnings of our people. And in the words of Saadia, "to stir the heart to awe and reverence so as to remind us of our duties to God". These principles apply to Jewish prayer in toto. Reform, no more than Orthodox or Conservative, can initiate Synagogue or Temple worship without them. And it applies in particular to the goals and main function the Cantor must reach out for, whether he officiates in Shul or in a Temple.

I presume that by "approach" we refer to the method used by the Cantor in the Reform Temple in contrast to those in Conservative and Orthodox Synagogues, to achieve the desired goals in the prayer service.

Let us consider the problem of modern Jewish public worship; (and for the moment, I shall include traditional or so-called Orthodox worship in the "modern"). Historical Jewry looks upon worship, private and public, as a duty, a commandment, an obligation to God. The Jew felt that he owed it to God to utter his thanks and offer his petitions every day, nay, three times a day in public worship, and many additional private meditations as well. To worship was a moral imperative. Added to this concept of Jewish worship, we must also bear in mind the hard and often tragic life the Jew led in the ghettos or under the oppressive yoke of the Tzars in Eastern Europe. Poverty, fear, mental and physical cruelties and uncertainty of the future were the lot of most of our people. In this tragic era the Cantor was not only the Sheliach Tzibbur but, as a consequence of his ability to express the innermost feelings and longings of his community, he was looked upon as the comforter of the soul of his people. This tragic way of life does not, thank God, prevail in America or in most other parts of the world today, not to speak of Jewry's pride in the independent State of Israel.

The sense of obligation and inescapable duty which was part of the lives of our forefathers, has now for the most part vanished from Jewish life. What we

have today is not the sense of duty, but a feeling of interest. Therefore we must make the Service more beautiful and inspiring, and it has become essential to abbreviate and shorten it. This is true not only in the Reform but even in many Conservative and some so-called traditional Synagogues.

Reform Judaism in its effort to modernize Jewish public worship has made many changes in the structure of the prayer book, but it has not changed the basic concept of the Siddur and there are ample opportunities for the Cantor to interpret the noble sentiments of his faith. He still prays for the redemption of Israel and mankind, Tzur Yisrael, or asks "Grant Us Peace", Thy most precious gift, O Thou eternal source of peace", *Sim Shalom*, or intones "From generation to generation, we declare Thy greatness' *L'dor vador nagid godtecha*. The Union Prayer Book still preserves such stirring prayers as: 1) *Or Zarua Latzadik*, 2) *Hashkivenu*. 3) *Ahavat Olam*, 4) *U'v'chen ten pach-dicha* (That God may establish His kingdom of Peace and Justice). The Cantor still intones with all the fervour at his command: *B'rosh hashanah*, *Unetaneh Tokef*, *Kol Nidre*, *Meloch al Kol ha-olam*, *Adam yesodo meafar*. Not to mention the prayer about the affirmation of our faith, the *Sh'ma Yisrael* or the prayer for the establishment of God's Kingdom. *Alelu*.

Contrary to the misinformed as well as the uninformed, Reform or Liberal Judaism has not discarded every thing of the past and the Cantor's rejuvenated role in the Reform temple is as an interpreter and inspirer to more fervent prayer and devotion, and the approach he uses is the traditional chant, or a recitative shorn of its superfluous repetitions and unnecessary flourishes; he intones the prayer modes, the Nusach-historic and first musical unit of Synagogue worship. To these, he adds with taste and discernment, the inspired musical works of modern Jewish composers. I have utilized a few musical illustrations to point up this approach, and to show how closely the Reform musical liturgy is to Jewish musical tradition.

I am aware that some examples may be found in synagogal music literature that are of *Esh zarah* "strange fires". This is true, but it is not unique to reform synagogue music, or to any particular period in Jewish history. Influences of Operatic and Church music styles and melodic structure may also be found in Orthodox Chazzanuth as well.

When we speak of style, we have in mind either a distinctive manner of interpretative expression, a period in art, or a characteristic form of execution by an individual artist. In Chazzanuth, we must differentiate between the style of the "Chazan-artist" of Eastern Europe in the 18th, 19th centuries and even a part of our 20th century in contrast to the modern

American Cantor, including even Cantors in some of our Conservative synagogues. The florid style of the Eastern European Chazzan required a voice of great flexibility and fine gradations of vocal color, coupled with exquisite nuance and tone.

One of the great talents of the East European Chazzan lay in his marvelous ability to improve on the modes. Idelshon tells us "it surpassed the improvisation of even the Oriental singers, for they (the Chazanim) created a unique coloratura with an unmatched elasticity, and complexity of fine tonal groups and curves-a colorature of dazzling intricacy and brilliance, of soaring fantasy, of sharp-witted finesse". This highly ornamental style of East European Chazzanuth is no longer adaptable even in today's traditional synagogue. The Cantorial style of our modern era, even in Orthodox Chazzanuth does not emphasize coloratura passages but stresses traditional interpretation, the meaning of the phrase or the idea, and a modified florid passage is used only occasionally as a means to enhance or beautify a musical phrase.

If this be an accurate exposition of the contemporary style in Chazzanuth interpretation, then it also fits in with the concept of the reform Cantor, as we may note in a musical illustration of the *Zur Yisroel*.

I believe that a more definitive description of the contemporary style in Chazzanuth would emphasize, but not over-emphasize the phase of exaltation, devotion, prayerfulness and dignity in modern synagogue song, and it would certainly include the equally important emotional strain and sentimental note found in Jewish song.

The Reform Cantor as the Orthodox and Conservative counterpart, never did and never shall abandon the centuries' old modes and sacred melodies of our people inherited through tradition from our forefathers. "Nusach" is the heart of our synagogue liturgy, it gives a characteristically hebraic tonal expression to the ideals, hopes and yearnings of the Jewish people. This is the song which elevates the soul of the Jew to God.

In the tragic centuries of our peoples' persecution, in the medieval massacres, or in the Nazi mass murders of this era,-whenever our people were crushed in body and spirit, the inspiration of the Cantors' chanting or "davenen" brought solace, hope and courage to the Jewish heart. In our present anxiety-ridden world when fear of atomic destruction of the world is a constant threat, and in the end of days when man's hopes for a world of peace and brotherhood will have been fulfilled, the *Bocher beshirei zimrah* will still desire the offerings of our hearts in chanting the soul stirring songs of our people and our faith.

# MUSICAL EXAMPLES

## The Conservative Approach to Hazzanut

by Hazzan Abraham Glikov

### I Tal - S. Sulzer

Tal ni-seff a-ley e-retz b' ru-cho, mi-me-ged sho.

mu-yim sa-b'ey-nu v' ro-cho, l'ho-ir mi-toch cha-

shey-cho, Ka-no a-cha-re-cho m' shu-cho b' Tal.

Tal ya-a-sis Tzuf... ho-rim T' eym bi-m'o-de-cho

mur-cho-rim, cha-nu-ne-cho cha-lefz mi-mas-gay-rim zim-ro na-n'

im v' Kol no-rim... b' Tal.

### II Kiddush - Kurt Weill

Bo-ruch a-to A-do-shem E-lo-Key-nu me-lech ho-o-

om, bö-rey P'ri ha-ge-fen.

### III

#### Eyl Moley Rachamim - A. SALKOV

*Andante*

Eyl mo-ley ra-cha-mim shō-cheyn - bam-rō-mim, ham

*mf*

Tzi m' nu-cho n' chō - no - Ta-chas kan- fey.

*f rit.* *p* *a. Tempo*

hosh-chi-no, b'ma-a-lōs k'dō-shim k'dō-

*f*

Shim uT-hō-rim - k' zō-her ho-ro-ki-a maz-hi-

*rit* *p*

rim - es nish-mōs - es nish-

*p*

mōs - a-

### IV

#### L'cho ADōshem Hatz'doko - A. SALKOV

*Lento a piacere*

*mf*

Lō - v' che-sed - v' lō v' mē-a-sim -

*p* *mp*

bō-nu l'fo-ne-cho - k'da-lim - u-ch'ro -

*pp* *mp*

shim - do-fak-nu, do-fak nu -

d' lo- se cho, d' lo -

se-cho do-fak- nu - - - ra- chum v'cha- nun - - - ,

crescendo Poco a Poco

no al T' shi-vey- nu rey- kom mil'-fo-ne-cho, mil'-fo -

ne-cho mil- key- nu rey- kom - - - - -, rey- kom - - - - -,

al T' shi-vey- nu.

V GADLU - Leo ALBECH

Ga-d' lu la-dō-shem i- ti- , u- n'

ro- m' mo sh' mō- - - yach- dov- - - .

VI U S' shuvo - a. Salhov

u- s' shu- vo u- s' fi- lo u- Tz' do -

Ko - - - , ma- a- vi- rin - - es- rō- a ha- g' zey-

ro - - - - .

Musical Illustrations  
for paper of Hazzan Walter Davidson

No. 1. CONG. SINGING hi Chomocho

Fred's 2nd  
Singer

*Fast & rhythmically*

HI - CHO - MO - CHO BO - E - LIN - A - DO - NY  
HI - CHO - MO - CHO NE - DOR - BA - KO - DESH, NO - RO S - NI -  
O - SE - FE - LE, NO - RO S - NI - LOS - O - SE -  
FE - LE

No. 2

Shema Yisroel (s) G. A. Davidson's

SOLENNEMENTE

Anda Friedman  
Mil SR, 1944

*for devotions*

SHMA YIS-RO-EL A-DO-NAY - E-LO-HE - NU A-DO-  
NAY - E-CHO

acc. to tradition

Shema Yisroel

G. A. Fisher  
Friedman  
1944

SHMA YIS-RO-EL A-DO-NAY E-LO-HE -  
NU A-DO- NAY - E-CHO

No. 3 Traditional

MAY THE WORDS

tradition Repperson  
G. W. B.

*Recitativo*

MAY - THE WORDS OF - MY MOUTH AND THE MED-I-TATIONS OF MY HEART AND THE  
MED-I-TATIONS OF MY MED-I-TATIONS OF MY HEART BE - AC-CEPTA-BLE IN - THY  
SIGHT - AC-CEPTA-BLE - IN THY SIGHT - O LORD,

**NEGINOTH YISROEL KIDDUSH** *Zilber*  
*FN Fm. Sor.*

*No 4* *muscato*

BO-RUCH A-TO A-DO - NOY CHOIR  
 E-LO ME-NUL  
 ME-LECH HO-LOM, BO-RE  
 BO-RE PRI, HA GO-FEN

**KODOSH ATTON** *stark*  
*H. H. Day*

*quasi parlando*

KO-DOSH AT-TON VHO-RO SHE-ME - CHO V'EN E-LO - HA MI DA-  
 -LO - CHO KA-KO-SUV VA-YIG DA A-DO-NOY ZVO-OS-  
 BA-MISH-POT VHO-EL HA-KO-DOSH NIK-DASH  
 OT-ZE-DO-KOM BO-RUCH A-TO A-DO-NOY HA-  
 ME - LECH HA-KO-DOSH A-MEN, A-MEN.

**OR ZARUA LATSA-DIK** *bristson*  
*H. H. Day*

OR ZO-RU-A LA-TSA-DIK U-LE-YISH-RE LEV-SIM-CHON. *Choir*  
 OR ZO-RU-A LA-TSA-DIK U-LE-YISH-RE LEV-SIM-CHON. *Choir*  
 OR ZO-RU-A LA-TSA-DIK U-LE-YISH-RE LEV-SIM-CHON. *Choir*  
 OR ZO-RU-A LA-TSA-DIK U-LE-YISH-RE LEV-SIM-CHON. *Choir*

**TSUR YISROEL (use in H.P.P.)**

TSUR YIS-RO-EL KU-MON, KU-MON KU-MON BE-EZ-RAS YIS-RO-  
 EL GO-A-LE MU A-DO-NOY TZE-VO-OS SHAO  
 KE-DOV YIS-RO-EL BO-RUCH A-TON A-DO-NOY GO-AL YIS-RO-EL.

## YIZKOR

### Memorial Tribute to Departed Colleagues

by HAZZAN YEHUDA MANDEL

Philadelphia Pa,

Distinguished Colleagues, Ladies and Gentlemen :

It is with the deepest feeling of respect and esteem, that I stand before you: *Lechalot Ulechanen B'ad Nishmot Chaverenu Shemasru Nafsham Al Kiddush Hashem, Baavodatam Hakedoshah, Al Mizbach Hachazanut*; to memorialize and recall with awe and reverence, the memories of our revered colleagues, who have gone to their Eternal Rest.

It is my sad duty to report that just recently we lost a hazzan of great value and integrity. A man about whom we may safely say: "*Hakohen haggadol meechav asher yitzak al rosho shemen amishcha umiley et yadav libbosh et habegadim*". Our colleague Hyman Siskin, of blessed memory, possessed these fine qualities. He wore the robe of hazzanut with pride and dignity all the days of his life. *Yehi zichro baruch*.

We have assembled here today, also to pay our tribute of affection to men who gloried in every trait of hazzanic achievement. We are memorializing hazzanim who worshipped God, *bechol levavam uvechol nafsham* with all their soul and all their might. They loved mankind in the spirit of: *Veahavta lereacha kamocha* and served their Maker, as well as the Jewish communities, here and abroad, with dignity. They always lived in the spirit of the Torah and its commandments.

Many of these dear and beloved hazzanim were known to you and to me as lovable, sensitive, artistic individuals. We knew them as most worthy *shelichey tzibbur*, some as great artists in the profession and, some as great teachers, who lived up literally to the precepts of the Mishna of "*Heemidu talmidim harbeh*". With dignity and quiet grace they made hazzanut sweet in the ears, hearts and minds of *k'lal Yisrael*. With love, devotion and understanding they shared their vast knowledge with generations of hazzanim, who today occupy the most important hazzanic positions all over the world.

There is hardly any hazzan, who in some way did not gain, from the work accomplished by the men we are memorializing here today.

Touching is the memory of their faith which characterized them all through life. Piety and deeds of kindness, a deep feeling of obligation to their sacred calling was their life motive. "*Ani hagever raiti beshever bat ami*". Many of us can bear witness that, even in the time of the greatest world cataclysm, which has befallen mankind, when European Jewry was almost wiped out, these worthy successors of Aaron, the High Priest, continued *baavodatam hakedosha* — their work in the Holy Vineyard of the Lord. Many were uprooted and thrown into countries *beeretz lo lahem*, strange to them, and there they brought honor and recognition to our profession.

In the words of the sages "*beshaah sheadam niftar min haolam, omerim lo limalachei hasharet tzeu urea mah haberiyot omerim? Adam kasher hayah, yareh*

*shamayim hayah, miyad mitato porachat baavir*." Whenever a human being is called to his Eternal Rest, God Almighty sends angels to earth, to find out from those among whom the individual spent a lifetime, if he was a righteous, straight-forward person. If the information received from the human beings is "*Adam kasher haya*" that the departed was a righteous, good person, "*miyad mitato porachat bavir*" the soul receives its rightful place "*tachat kisei hakavod*," as a "*chelek Eloka mimmal*", an everlasting part of the glory of God. It is this Assembly, which by its meeting here gives solemn testimony and remembrance with love and admiration our colleagues:

|                    |                    |
|--------------------|--------------------|
| Issador Adelson    | Adolph Katchko     |
| Bernard Alt        | Joseph Mann        |
| William H. Caesar  | Gerson H. Margolis |
| David Chasman      | Jacob Schwartz     |
| Joseph Cysner      | Hyman Siskin       |
| Harry Freilich     | Jacob Sivan        |
| Judah Goldring     | Mendel Stavits     |
| Jacob Goldstein    | Isaac Trager       |
| William Hofstadter | Solomon Winter     |
| Israel Horovitz    |                    |

In this spirit of consecration we pray: *Sheyihyu nishmot chavereynu, chazzaney Yisrael, tzerurot bitzeror hachayim*"; May the souls of our colleagues, be bound up among the Righteous : Amen.

MONDAY, MAY 14, 1962

EVENING SESSION

KEYNOTE ADDRESS

### "THE JEWISH MINISTRY: PROSPECTS AND CHALLENGES"

RABBI MORRIS A DLER

Congregation Shaare Zedek  
Detroit, Michigan

Introduced by

HAZZAN MOSES J. SILVERMAN

President, Cantors Assembly of America

Hazzan Silverman:

There are teachers in Israel who are known for the power of their written word and others who command instant attention when they speak from the pulpit or lecture platform.

Our first guest speaker this evening, is doubly gifted and doubly blessed. All over the country people read his profound and clear interpretations of the Torah and the contemporary scene. He is in constant demand as an orator who has a message that kindles and informs. He is a nationally known Jewish leader. He formerly served as president of the Detroit Zionist Organization and during World War II was the first Jewish chaplain to land with American troops in Japan. His record in the Chaplaincy is outstanding. He is active in many vital civic and cultural endeavors; was a former chairman of the Law Committee of the

Rabbinical Assembly of America. He is the author of "Selected Passages from the Torah" and his column, "May I Have a Word With You" which appears in the *Shaare Zedek Recorder* is one of the finest of its kind and has been acclaimed by the thousands of people who have been privileged to read it. He also has been a visiting professor of homiletics at the Jewish Theological Seminary.

I can't begin to tell you how thrilled I was when he graciously accepted my invitation to be the Keynote Speaker at our convention. With his permission I should like to quote parts of the first paragraph of the letter from him, dated as early as January the 2nd. "Your letter came simultaneously with a resolution on my part **not** to accept any more engagements in town or out of town. As an uncle of mine used to say, there is enough on the books already. More credit I cannot give. But then a good customer would come in and my uncle further extended himself. I suppose it runs in the family. Good, I will come God willing."

And we are most fortunate in his coming. My own deep respect and admiration would prompt a much longer and more detailed introduction for this brilliant scholar and orator. But I do not want to take the time from his important message. So with eager anticipation of his words, I share with you the great privilege of the presence at our annual convention of Rabbi Morris Adler.

**Rabbi Adler:**

Hazzan Silverman, Reb Yehoshua Pinhas Pearce, my dear colleagues and friends. I have been threatening Jan Pearce all evening that if he presumes to step upon my province and enter my jurisdiction and make a speech, I will sing. It isn't the first time that a Moshe sang. You remember Oz *Yashir Moshe*.

This is a very difficult audience to speak to. I have found from my experience, having eyes in back of my neck, that hazzanim are professionally impatient during sermons. Besides which you have had an exceedingly rich meal.

I am very much afraid that I might repeat an experience that I had sometime ago. I was at a reception and a gentleman greeted me. I returned his greeting and he said,

"From the way you greeted me I could recognize you don't know who I am."

I said, "I am sorry, I don't recognize you."

He said, "You should know me. I am a member of your congregation."

I said, "My dear friend, I have a large congregation and my memory, like everything else I have, is in my wife's name. So, you'll have to forgive me."

He said, "I know you have a large congregation and you can't know everybody, but I am one of those members who comes every Saturday and listens to your sermons. You should know me."

I thought for a moment and said: "Would you mind closing your eyes for a minute?"

I recognized him at once.

My dear friends I was greatly honored by the invitation of your president, my very dear, good friend, to be with you during this convention and to consider with you, as indeed we must, as responsible and concerned Jews, invested with leadership, some of the

major aspects of our common problems. For one of the mistakes we might make, especially in these somewhat less than aesthetic surroundings at Grossinger, is that everything is well, that we are enjoying in Jewish life, particularly in America, an unprecedented affluence; that for the first time we could relax in the assurance that somehow everything is well.

Of course it wasn't always thus.

Some of us who are older may remember a time, not very long ago, when Jews were concerned about the future of Jewish life in America. Twenty and thirty years ago the discussion was whether Jews can survive in America. Some of you may remember our elders who would look about them, and see some of the ravages into Jewish tradition that were common and say, 'Siz *Amerika*, with a shrug of the shoulders that was eloquent of volumes of anxiety and apprehension.

There was much to give concern and sensitive Jews were fearful that we were faced by the most desolate and devastating of all ironies which fate plays upon a people. That we who had been able to withstand every dangerous circumstance, that we who in our life had corroborated the prophetic promise, *Kol klee yutsar alayich lo yitsluch*, that no weapon fashioned against thee will prosper, that we who had been able to outlive the most brutal of tormentors and the most determined of oppressors would finally give up our collective life, our group identity, when that freedom to which we had aspired was given to us. A Judaism which had known how to prosper in suffering, a Judaism that had known how to rise to creative heights during sorrow seemed to be crumbling and disintegrating at the very threshold of a new freedom and of unimagined opportunity.

There was a generation that was in flight from us. There was a large number that was in active revolt and there was an even larger number that visited upon us that most insidious and humiliating of all insults: that of indifference and disregard.

Jewish traditions were trampled, were abandoned wholesale. Jewish learning and Jewish knowledge were not the heritage of great masses of Jews. All that we had preserved through a long and torturous history was now in danger of dissolution. You remember that Horace Kallen at that time spoke of *amateur Gentiles*; of Jews who spent their best energy in trying to ape and emulate those who bore another culture and to live by standards foreign to us.

Salo Baron spoke of *inverted Marranos*. The Marranos of history appeared as non-Jewish, as Christians in public, but in secret were Jews. Now we were developing a generation that appeared as Jewish in public. Children of immigrants, having the appearance of Jews and bearing Jewish names but within the privacy and secrecy of their own lives, Jewishness had disappeared.

Professor Kaplan spoke of *euthenarian Jews*. Jews in whom the death wish was so strong that they prayed and hoped in the depths of their sub-conscious that the Jewish people might one day go to bed and never arise again as a people.

Then we continued in those endless, Hamlet-like debates, to be or not to be. Whether America, which proved to be so welcome and so hospitable to Jews as

individuals would not sound the toll for Judaism as a way of life, as a pattern of an entire community.

Even sociologists predicted doom. They showed us by the learned statistics and data which they assembled that the Jewish family was too small to insure persistence and that the rate of our reproduction was such as to forecast the disappearance of the Jewish people. We were, if I remember the figures, giving birth to only 1% children (with my *Yiddishe* hartz I always worried about that fraction, the poor fractional embryo). Wherever you turned intelligent and sensitive people were worried, were concerned. I remember a man who said to me that he thinks that his son is the last in his family ever to mark a Bar Mitzvah and he doubts very much whether when it came his grandson's turn to be inducted into the community, whether there would be even the will in the community to receive him.

Now all of this has changed. Sociologists, even of the most skeptical brand, are convinced that American Jewish life is here to stay. Wherever we turn we see a new prosperity. Suburbia has enriched the landscape of America with new temples, new synagogues and new Jewish centers. Thousands and thousands of Jews who have hitherto lived on some distant periphery of the Jewish community, far from its centers of activity and thought, have come a little closer to us, have joined synagogues and indeed the resurgence has been so noticeable and so vivid and dramatic.

Some there are who speak about a revival and a renaissance of Jewish life. Never have as many Jews been a part of the organized fabric of Jewish life. Never have synagogues enjoyed such prosperity, and never has the American Jewish community been as visible on the landscape of American life.

We are not talking about survival any more. There is no question anymore that Jewish life will continue. Our very real estate will not allow us to go under. Jewish life has struck deep roots here in America and thanks to the American ideal of diversity we are destined to remain a permanent part of the American scene. It may be that here and there some Jews will relax. At last we can look forward to the future without any under-current of uncertainty without any tremors of despondency and apprehension.

I assure you that this complacency frightens me deeply. I want to share with you briefly this evening a number of concerns that agitate me. I'm worried whether we who have known how to conquer adversity might not become the casualties of our own success, the victims of our present affluence. The question is not, to survive or not to survive. The question now is what *kind* of survival. Will it be a mere existence? Will it be a survival that will be authentic, vital and significant? A survival that will enable us to enrich and to elevate the lives of Jews and a survival that will enable us and qualify us to make a contribution to America?

I know that America encourages difference, but as a Jew I'm not satisfied in the knowledge that instead of a hundred different groups in America, the Jew now makes it a hundred and one. I'm not proud of the fact that as a Jew I add another to the varieties of strains and religions and backgrounds that go to make up the diverse pattern of American life. As a Jew I

want to feel that because of my difference I add substance to the American scene; that because of my difference as a Jew there flows into the mainstream of American life a current rich, pulsating with the distinctiveness of the Jewish contribution, alive and vibrant with the motif of Jewish history and faith. So I am concerned with what kind of survival.

It's not true that the main theme of Jewish history is survival. Perhaps we have survived because the world determined that we survive. There was a Christian dogma that you must oppress the Jew, but you must never destroy him. He must always remain alive, oppressed, humiliated, dejected as a witness of God's wrath upon the villain in the human drama of redemption, from their point of view. Perhaps a fortuitous set of circumstances united to compel the Jew to survive. If all he did was exist, then he remained a fossil and Toynbee is right. We remained a ghost people, a corpse that stubbornly and perversely refused to be buried. That's not the dominant note of Jewish life. The Jew never said only, *lo amut*. *Be has* said *lo amut ki echyeh va-asaper maase yah*.

Not to die, a kind of suspended animation, a kind of lifelessness without death.

The Jew was determined to live and the greatness of Jewish history is not that we survived but that we lived creatively, that out of the materials which life offered to us, unpleasant, unpromising, shabby materials, — ostracism, persecution, ghettoization, yellow badges, out of these miserable materials, we with artistic genius fashioned and built something noble and enduring.

Out of the bondage of Egypt we built a Law; out of subjugation to Rome we built a Talmud. Out of the exile in Babylonia we created a Synagogue. This is the motive of Jewish history-creating out of the materials, inadequate though they may be, something meaningful. Not merely survival, not merely existence, but a life that had meaning and beauty and aspiration.

The challenge to us is not to survive but whether we, with much more pleasant material, working in a much more attractive and promising medium here in America, whether out of the tools of our freedom, of our economic security, of our political equality, we could fashion a life.

I am not impressed by statistics alone. I am not overwhelmed when I see beautiful structures. I want to cross the threshold and find whether in that structure there is more than decor and furniture, whether there is a spirit, a vitality that I found in my father's shabby little shule without the decor and the furniture. This is the challenge. What kind of survival. What are we going to do with the materials we have.

I say to you with all the seriousness at my command that the kind of leadership we have been having in American Jewish life must now recognize that a chapter is closing upon it. We have gone as far as we could with our administrative leadership, with our techniques, our procedures and with our organizational skills, with our budgets, with our campaigns, with our building programs and our increase in membership. These are means. Something more important is needed. The time has come in American Jewish life when

there must be extended recognition to another kind of leadership. A leadership of artistic creativity. A leadership of content and thought-the scholar, the thinker, the artist-those people, who, out of the materials of their own struggle and groping, reach so deeply down into their spirit that they emerge with that which is universal and common to all human kind.

We have been building the means and the instrument for 40 years. The time has come now for the purposes and the goals, and the spirit and the objective. This is the problem of the entire world. Can we find an ethical end for the means at our command? Can we subject our instrumentalities to moral purposes? Can we impose a spiritual discipline upon the power we now possess? Can we in our own Jewish community mirror the great crises and dilemma of all the world?

I see in this the hand of Providence, for long ago the rabbis told **us, kol tzara she-Yisrael veumot haolam shotfim bo, tzara**. That crisis and that problem is real which the Jew shares with all the world, which is common to all humanity, which is part of the human condition and the paradox of human life.

So, I have faith that we will meet it. In order to meet it we need people who can supply that leadership, the leadership of content, of artistic sensitivity, of background and rootedness. I appeal to you as colleagues in the consecrated service of the ~~religious~~ ministry to recognize this problem and to dedicate yourselves in the area of your competence and your influence to meeting this momentous and monumental challenge.

We will not meet it unless we become worthy of it. We have, too often, been looking outside and have seen some of the shabbiness of Jewish life, some of the smallness of its official leadership; some of the lack of taste of its programs and activities. Perhaps we haven't looked inwardly enough and I say to you what I say to myself. We must prepare to be in the forefront of those who will give the answer to the question of history in our time: What kind of a survival? We say a survival that is consonant with all the struggle for justice and righteousness which characterized the history of our people.

To do that we shall have to accept a much stronger discipline than any of us have carried until now. First we must continue to study. You know in the ~~East~~ European yeshivos they never gave a **smicha**. A yeshiva did not give a **smicha** because it didn't believe that anyone ever graduated. It was only in America that seminaries began to give diplomas to rabbis. **Smicha** was given by an individual rabbi but the yeshiva would never say, even of its most gifted student, that he had come to the end of his course of study. A profession means a discipline that imposes a lifetime of study. Remember the sequence in our prayers, the prayers that you chant so beautifully, **lilmod u-lilamad**. Notice the sequence. There can **be** no **lilamed**, to teach, unless before there is **lilmod**.

What is the historic hero pattern of Jewish history. The **talmid chaqham**, a disciple of the wise. You cease to be wise when you cease to be a disciple. Each of us in his own life, individually, privately, without giving as an excuse that I know enough for my profes-

sion, we must continue to keep alive the channels of communication between our individual soul and the soul of our faith and tradition. That hazzan and that rabbi who have permitted those channels of communication to be clogged no longer sings with authenticity, no longer interprets with authority; he has invalidated his mission because he has broken asunder the bond of life for the Jewish teacher.

Secondly, our lives must become more eloquent. I am deeply convinced that our voices will never be more eloquent than our lives. I am profoundly convinced that a hazzan and rabbi teach their congregation more by what they are than by what they sing or by what they say. The time has come when every Jewish teacher, privileged as you and I are to be the stewards of a great historic responsibility, must in our personal life reflect the standards about which we talk or sing; reflect them in so obvious and genuine a way that our life will communicate its spirit to others.

**Azamra l'Elohim b'chayai**, we say in the **Bare-hi nafshi**, I will sing to God when I live. It might also be interpreted, I will sing to God with my life. Not only with my voice, not only on the festive days of public performance, but that the community will see in me a man who lives according to the prayers. I don't mean any obvious breach but I mean that we must stop capitulating to the standards of the market place and show our people that the most important goals we seek are not popularity and publicity and economic lavishment and luxury because very often we vitiate with our lives what we proclaim with our voices. There must come now in American life, the several thousands of **us, kain ayin hara, we** form a large fraternity, an oasis of integrity and sincerity in our homes, in our bearing, in our speech, in all that we represent in our lives, that American Jews will begin to learn from our lives what they haven't always learned from our voices.

Lastly, we must have faith in our people. I know that you and I suffer moments of disillusionment. What we try to do is frustrated by the lack of comprehension and interest, What we try to do is so lofty and what we achieve is so commonplace. When we try to introduce a higher type of program, people say, you've got to be entertaining. The people will not come to this kind of program, cantor or rabbi. It's so easy for us to be cynical. But I tell you that any man in our position who says that **der oilem is a goilem** disqualifies himself.

You know the rabbis had a blessing to be pronounced: He who sees the multitudes of Israel recites a blessing of thanksgiving, for there are mystic powers, unimagined possibilities in this great multitude. We haven't stopped weeping for the six million who were lost. Shall we condemn the five million who live here to lives of sterility, hopelessness from the Jewish point of view. Remember what the rabbis taught us, that a Jew however far he has travelled has within him an immortal and inextinguishable prophetic heart. Having been born into the Jewish people, having entered into the covenant of Abraham, somehow mystically there has flowed into his spirit a sensitivity, a potentiality. We shall have to dig deep to get to that potentiality. We

may have to dig through layers of coarseness and callousness and materialism and forgetfulness.

-But down beneath all of these dark layers there is a spark and I will not despair of attaining that spark. I will fail once and I will fail twenty times and I will fail 100 times but I'm going to reach to the core of that Jew who outwardly seems so unconcerned, so uncomprehending and awaken and elicit that which is deep buried and deep hidden within him. For we come from a people for whom despair is a blasphemy. You remember what the prophet called us, we are the prisoners of hope. Willy nilly, against our will hope awakens in us. We who have had more reason than any other people in history to despair of humanity, we held high the standards of universal peace and universal justice. We who have seen man in all the stygian blackness of his jungle inheritance have said that man is stamped with the image of God. We who are living through an age big with anxiety, an age on which a fateful question mark seems to be playing all along the horizon we shall be centers of hope, centers of hope for ourselves and our people.

From us there shall emanate to our congregations the conviction that the last chapter of history will not be a gasp and a death rattle, that throughout all of history of God's plan is unfolding itself and that mankind will not disappear one day without anyone to recite the Kaddish and without a historian to write a decent epitaph.

This is the kind of faith that we need. The faith and strength of a parent, dangers and problems that from the *B'reshit* of the world there mystically reaches out to an *aharit* hayamim a divine watchfulness that will not allow man to become the victim even of his own stupidity.

Ours is an important task. We no longer have to fight with the elemental problem of survival or not survival, but equally immense is the problem-what shall survive-buildings, projects, structures, campaigns, membership rolls or a spirit? A spirit which imparts to all of these instruments and means vitality and meaning; a spirit that will link American Jewish life to the past so rich and so noble and so creative and to a future which under God will yet see the fulfillment of our highest aspirations. This is the challenge. Let us meet it.

*Hazzan Silverman:*

Friends, on your behalf, as well as my own, I want to express thanks to Dr. Adler for what was a magnificent and most inspiring address, one which I am sure we shall remember for a long, long time. Thank you Dr. Adler.

Address :

## "MY WORLD OF MUSIC"

MR. JAN PEECE

Even though I know our second honored guest as well as I do, and even though we are extremely close friends, even though I might be motivated by the great affection I have for him, may I tell you at the very outset that I do not feel that my introduction of him

can be considered prejudicial or biased. Those of us who know him and even those of us who have never had the pleasure of meeting him personally, will agree with everything I have to say.

As a matter of fact by virtue of his accomplishments, what he means to culture and art and what he means to our people would require a very, very lengthy introduction. All through the ages history has recorded the deeds of many conquerors in the military, in the sciences and in the arts. The man, whom it is my privilege to introduce, is truly a conqueror. But this conqueror, unlike many others, may rejoice at the world he has conquered, at the hearts he has conquered and the many and varied fields of music he has conquered.

In the field of opera, on the concert stage and in the songs of his people, the name of Jan Peerce shines like a star. A star worthy of being a guide to the many who aspire to dedicate their voices and their art to music. The world acclaims him not only as a great artist and singer but even more important, the world acclaims him as a fine human being and a dedicated and proud Jew. We love him ; we respect him. Jan Peerce, sweet singer and an inspiration to us all. It is an honor and a privilege to welcome you and to present you to this Assembly.

*Mr. Peerce:*

Thank you. Thank you very much, ladies and gentlemen. Being introduced in this manner always reminds me of a story that many of you may have heard but I love to think of it and repeat it: about this man who was being introduced to an audience. The master of ceremonies said, "Ladies and gentlemen, I would like you to meet one of the greatest minds, one of the greatest intellectuals, one of the most learned men." He went on and on. "One of the greatest men, one of the men we can boast of as a great man of our people." People applauded and as he walked to the front of the stage ready to talk, he stopped and whispered into the ear of the master of ceremonies, "You forgot to tell them that I am modest, too."

Why I was chosen tonight is something that I could not yet straighten out in my own mind. Why I said yes I still also don't know why. I have been **tricked** by my friends and by fate. My friends, in this instance, of course, Cantor Silverman, Cantor Rosenbaum, Cantor Meisels and Cantor Barkin. These four gentlemen have been working on me for months and selling me an idea; you must come, you must come and they gave me a date. I looked in my book hurriedly and I said yes. It was the wrong date. Had I looked in my book as I should have, I would have found that on the 16th, on Wednesday, God willing, I will be singing Lucia in Minneapolis. So when I **told** Rosenbaum about that, he said, wait that can be remedied. We will change it, and it was changed.

I am very happy to be here. I'm very honored that I have been chosen and asked to speak. I'm not a speaker. I'm glad that I can walk on the stage and deliver those things that I studied all my life. But tonight I have also been victimized by the position. Dr. Adler spoke so beautifully, and I've been a great admirer of his for years. He is a wonderful man and a wonderful speaker. Why I was chosen to follow him, I don't know. He **is even harder to follow**

than Jan Peerce. But as he spoke thoughts sort of ran through my mind.

First of all I was excited and am excited to be amongst you. After all, we are old friends. Most of you, or many of you are old, old friends. One of the first men to greet me when I walked in this afternoon was an old colleague of mine whom I have known ever since childhood. He is one of our great cantors, one of our talented men, but he and I were **meschorarim** together. We sang with the same hazzan. In fact it was Shnipelinsky, a wonderful conductor and musician and I am sure many of you are using his music. This was Kalman Kalish, he comes to hear me at the opera and concerts and we greet each other and we talk to each other many times. But today, this being what it is today, your convention, the Cantors Assembly, the cantors convention, made me think back of the days when Kalman and I used to actually fight, for nothing very materialistic, something that will give us a lot of money, but as children we used to fight as to who would say which solo. It wasn't as today, a shortage of sopranos. In those days we had so many altos and so many male sopranos that it didn't matter, wherever you looked there were singers. We used to fight with each other to sing **Vehu yashmienu**, hoping that Shineplinsky or someone else would say, "Aha, today he sang it better than the other."

It made me also think of the days when I was a youngster and the different cantors whom I had occasion to sing with. Some of them were very great; some were very good cantors. Unfortunately very few were what I, and this is not said in any derogatory manner, I don't mean to insult anybody, but the literacy of the cantorate was missing in those days.

He was a hazzan; he **knew** his **perush hamilos**. When they gave him a solo, even if he held the music upside down, he still sang the solo.

I remember a cantor whom I sang with, and of course, he'll have to go nameless because you all probably would know him. This man was one of the great cantors. He never followed a score. He studied voice and he studied music. He never sang a solo as the composer had written it no matter, how old the composition or how well established.

This man was a genius in another way. No matter where he wandered, no matter, as we say in **Yiddish**, **avu er hot farkrochen**, he had a talent of coming back to the proper key. **Alle mol tsu-gefiert**. Of course, sometimes it didn't work and it was unfortunate, but in most cases it worked. As a youngster, I may say that I resented it. I don't boast of being a great musician but I studied the violin, not because I actually wanted to study the violin. (I was asked on a recent interview why did you study the violin and not the piano. It was simple, my parents couldn't afford the piano. So my mother, may she rest in peace said, **du vest shpillen und du vest shpillen fiddle**.)

Little did my mother know that she was doing me the greatest favor. She was giving me something in music which came in handy for the rest of my life in helping me establish myself as an artist. You know just to have a voice and just to be able to sing high notes and as you know as we say it in the old field of the cantorate, **geben a shuss iof der eibershter lage**,

this is something which comes in handy once in a while. As Dr. Adler said about asking the man to close his eyes, if I were a cantor and I'd see a man with his eyes closed while I was singing, I would give a **shuss** to make sure he got up. Nevertheless as a youngster, I used to resent this catch as catch can.

I remember insulting a cantor once unwittingly. I was a youngster and it was a boyish prank. **Ich hob gevult zein a vitzler, a shtikel letz** as they say. Even as a youngster I had this little bit of humor in me and it worked out practically in this case.

This cantor had a beautiful voice. This cantor used to wear on his chain a key saying that he graduated the St. Petersburg Conservatory. This man upset me everytime I'd have to sing a duet with him. He never sang what was written. One day he really upset me in **Hallel**. **Odcha ki anitani**, cantor and alto, one answers the other. I must say, I guess it grew up with me, when I'm on stage, or if I daven **Minha** in a shule when I have **yahrzeit** or if they ask me to daven by the Omud as any Jew, not as a cantor, but as an ordinary Mr. Cohen, I daven with dedication and when it comes to music I'm a dedicated man. As a youngster I resented this man not doing what he was supposed to do. One time after, during the **leyhnen**, after **shaharis**, I came over to him in his room and said, "Cantor, the key you're wearing, what is that?" He said to me, "I am a graduate of the St. Petersburg Conservatory." I said, "You are? Or did you buy it?" Of course, he said, **"Du bist a shegetz,"** and he kicked me out of his room.

You will ask me why did I use the word buy it? I really meant nothing by this. When I was a youngster, I was a very non-athletic youngster. I couldn't play baseball, I couldn't swim, I couldn't skate, I couldn't ride a bike, I couldn't do anything that all the youngsters could do. I was the older boy and my mother, may she rest in peace, said, "You've got to study, you've got to go to Cheder, you've got to go to the hazzan, you've got to play fiddle, **du must zein a mentsch veren a mentsch**." My other two brothers, God bless them, also **menkchen**, but they were different kind of **mentchen**.

In those days, I was brought up when times were really on the tough side. If you had chicken once a week, it was really **Shabbos**. But when they were brought up, just four and five years later, we already had chicken twice a week. So they eased up a little bit.

Because I couldn't be an athlete I always would envy the boys who used to wear the P.S.A.L. buttons, you know the Athletic league buttons, the bronze, the silver, bronze and silver and if you could chin 12 times, you had a gold one. I used to walk around and my heart used to break, I couldn't earn this button. Finally, I located a candidate. I lived on Madison Street, **nisht heint gedacht**, on the East Side. There was a fellow who was a great athlete and for a nickel he sold me a bronze button, and for seven he sold me one of silver. But my friends who **were chachomim**, they came to me and said, "Where did you buy this? Them I couldn't fool."

Nevertheless, this cantor, (and looking ahead, my experience even today, as many of you, my friends,

know, in my spare time, if I am in any city in the United States, or in any country of the world, I go to shule. Is there a better place? I enjoy it. I go, not because I am such a *frumer* Yid, I go to see how much development have our people made.) When I see a cantor of today and this is said without compliment because it happens to be true, who is an educated, literate, musical, learned, right-thinking, decent person, it makes me very proud. It shows that we have grown as a people. Because as the rabbi said, the rabbi and the cantor set a great example to people and show them how to live.

I think, looking around this room and seeing the growth that you as a group and that you as individuals have made makes me feel proud not only as a Jew but proud of being a member of this singing cult. I'm not only an opera singer but at heart I'm an old meshorer.

Somebody said to me, you like the brettel. Yes, and I feel I like the brettel. It's part of me.

It reminds me of a story. Recently I did a new part at the Metropolitan. I did *La Forza del Destino* for the first time in New York. There is always somebody who has complaints. The week before I was in the theater and the man stopped me during intermission.

"Mr. Peerce, I want to talk to you."

I never saw this man ; I never met this man. What can you do? A rabbi, a chazan, an opera singer-the fellow says he wants to talk so you better stop and talk to him. You never know he may be the future president or the future manager of the opera company.

This man made conversation with me and he said, "Mr. Peerce, you're going to do *Forza* next week. Yes, I know you did it in San Francisco some years ago and I saw it."

I said, "Fine."

"How do you feel about wearing a priest's robe?"

"How should I feel? I'm playing a part; I'm an actor and I'm acting. What can be wrong?"

"How do you feel that the man will make the sign of the cross?"

"I didn't tell him to do it.. The part calls for it; he is acting too. What's wrong with it?"

"You, as a Jew, should not do it."

Well, we began to discuss it and I saw that I couldn't get away from him. I'll tell him the truth: "Just don't worry about me. The *tzitzis* that I wear under the costume *mivatel zein die ganse geshichte*.

You know in listening to Dr. Adler, there was one more thing I thought of. I was glad that I don't have to be his cantor. Although I know that his cantor sang today and sang very beautifully and very ably, but I wouldn't want to be his cantor. You'll ask why. I never go to a performance of any kind without vocalizing, warming up. I was thinking, if I were his cantor, imagine Saturday morning, I'd have to start at 5 o'clock to vocalize and it would be for me a tough proposition, and I am sure that his cantor also gets up at 5 o'clock and vocalizes. I congratulate him for being able to follow Dr. Adler.

My association with people in the music business has been a very wonderful one. I have been blessed in more ways than one. I was affiliated with Toscanini for 15 years, which in itself was a great blessing. If

I could only think of some of the stories and incidents that happened with Toscanini.

You know the most famous one was: Toscanini liked my enunciation and pronunciation in Italian. When I first began to work for him, he said to me, "Peerce, where were you born?"

I said, "I was born in New York."

"How about your father and mother?"

"They were born in Chodrin, Chorodotz, Russia-Poland."

"How about your grandparents?"

"They were born also in Russia."

"But, I tell you Mr. Toscanini, I couldn't tell you anything beyond that. I don't know anything about my family."

He said, "That's just it-somebody before them travelled to Italy."

Toscanini used to come to our home. He was a very small eater, especially in the latter part of his life, but he loved to eat and they had to watch him not to over-eat. My Alice is a pretty good cook, as those of you who know her and those of you who have partaken, and she makes wonderful liver knishes. As an hors d'oeuvre she served it and there he stood, eating with both hands and saying, "This must be Italian."

"Maestro, this is not Italian, this is a Jewish dish."

"It must be Italian!"

"Why do you insist that it is Italian?"

"This is 'so good that it must be Italian!"

I couldn't convince him but he enjoyed it.

One day we were doing a rehearsal. Toscanini was very strict about making mistakes. If you made a mistake, it was a human thing to do and he let it go by, but if you made a second mistake on the same line or the same word, you had to answer. It so happened, one day I came in and I missed a word. Again I must say that to do a rehearsal with Tuscanini was better than a performance. The public didn't see the real Toscanini. To sit with him at the piano and work with him for four hours or five hours, whatever it was, you always learned something and it was something that you would go away bewildered that you were in the presence of a genius. This one day I made a mistake.

He stopped playing. He looked at me and he said, "Let's do it again."

We repeated the phrase and I made the same mistake. What shall I tell you, my heart sank. I thought, "Oy *Gottenu*, after so many years, this is it." This was all in a flash and with that he looked at me, dropped his hands at the piano and said, "Mr. Peerce, you too?"

I could try to entertain you with stories but it would get a little boring. People have asked me why I travel as much as I do and go all over the world. Is it the money, no. What could it be? Only singers and artists can understand when you explain it to somebody.

I say to these people who ask me, do you know the sensation of coming to a country where even the language is a barrier and you walk on the stage and the people know something-they have heard about you, some have heard your records-and you walk on that stage and there is a hush, a silence and everybody in the room just waits for you to open your mouth to

utter the first sound; and if it is good, and if you see the people smile; and they applaud after its over, that in itself is worth all the trips and all the inconveniences and all the little tsoris that you have in travelling.

Tonight I sensed it when one of the cantors, towards the end of the meal was about to sing something. The announcement was made and there was a hush. And I said, "This is it. This is the thing I keep saying and thinking how lucky we all are."

After all, when you come into the shule, no matter what people have on their minds, no matter what they would have liked to say, when you have to start, there is that hush, and silence, and the warmth and the reception which I think you, too, should consider yourselves very lucky.

I will touch upon one more subject and then I will excuse myself and excuse you. The greatest emotional pleasure that I have and the greatest thrill that I have ever had was when I visited Russia in 1956. I am looking forward to going back there next spring.

When I came to Moscow I didn't know what Russia was like. People had told me ; didn't know what to expect. There, too, the language was a barrier. The first people I met were Russians.

I remember my first concert. The Israeli Ambassador came to me and during the intermission, he said, "Mr. Pearce, aren't you going to sing anything in Yiddish or Hebrew?"

I said, "For whom?"

He said, "It may interest you to know that twenty-five to thirty percent of your audience is Jewish."

This was very exciting. I didn't know. I didn't know that so many would come. I had no music with me. I had it at the hotel. My wife ran to get the music. When I started, the first thing that I sang was "A *Din Torah With God*." I'll never forget the atmosphere that was created by just the first opening phrase, and people brightened up, sort of opened their eyes. Those that I saw do it, I immediately knew, these are our people. The fact that this was the first Yiddish that they heard on the stage in public, in something like 38 or 35 years moved me to tears. I must say, with all due credit to the Russians, that before I left Russia, the Russians themselves asked for Jewish and Israeli music.

There were two request programs. They have a bureau that does your programming and helps you pick the music and they asked would I include these Jewish numbers. I'll never forget. I had a concert on a Saturday night, you know it gets dark there later than in any part of the world, especially in Leningrad, and I was broadcasting and they figured out that my numbers on the program were still to be sung on the radio before Maariv. I said to my accompanist and to my wife, to change it. Whom am I singing these Jewish numbers for? I want the Jews who have a radio to listen and to hear it. So we called a meeting and they couldn't understand why and I explained to them that it didn't fit the program as I wanted it.

What was I going to tell them about Maariv? What interest have they got? And I managed to change the spot and when I came to shule the following week, the Yidden was spoke only about the fact. They knew

somehow, that I must have put it so late in the program, there must have been some reason for it. I explained to them, that I sang not only for my own success but I also wanted them to have a little pleasure and to hear and to know that in America (and they have to be told even in Russia, unfortunately, they don't know in most cases what's happening in America).

They asked me where I was born and I told them America.

"And where did you study a little Yiddish and Hebrew and how did you know how to daven?" And I told them all in America. To them it was unbelievable. The greatest experience I had.

I came to shule in Moscow, then Rabbi Shliefer was still alive. He asked if I would daven *Kabbolas Shabbas* and I said, "No, I'm tired. But if you will let me, I will make *Kiddush*."

He said, "We will be honored." So a handful of people, for there, too, *geit men oich nit* in shule, there were just a handful and I made *Kiddush* for these people as if it were a sold out audience. Of course we gathered and we spoke. There was warmth, friendship. Some were even afraid to speak to us then. So they asked me, "When will you come to *dawen* for us?" I said, "I'll be back in Moscow in 2 weeks." Not telling them that I'll duven, but that I'll be back.

Sure enough on Saturday morning my wife and I prepared to go to shule. We came downstairs and there was the *Shammes*.

"What are you doing here?"

"I'm waiting for you."

"I know where the shule is."

"No, no, I want to make sure that you come and come soon because we *duvened shaharis* and we *leyned* and we are waiting for you."

"What are you waiting for?"

"You said you would daven!"

When I came to shule there was a crowd, I very modestly say that word got around through the underground that I would *dawen*. When I came in the Ambassador was there plus the whole Israeli Embassy (they go to shule every *shabbos*) .

He said to me, "Did you know that you were supposed to *dawn*?" I said, I didn't.

"You better think of it now because you can't do this to them."

I must say, the greatest thrill, I am a very great sentimentalist. I keep my sentiment away from me, it shouldn't interfere with my state of being when I have to sing. It is a bit of selfishness all artists have to enjoy. I must say that this was the first time in my life that I uttered a sound when I sang *Yekum Purkun* and I got a lump in my throat realizing what was happening, and as I stood at the Bima I was surrounded by the gabbai, officers.

A very interesting thing happened, there, as well as in America, they have the prayer for the authorities and they handed me a big card for a *Mi Sheberach* and I took a look at whom I had to bless so I said to the Gabbai, "This is not for me, you do it."

"No, no, no, the hazzan must do it."

We had a debate and finally I had to assert myself and said you do it and he did. All my friends when

they go to Moscow and talk to him about it, he tells them that *er zol zein gebenchd*.

For me, not only to enjoy my own career but also to assert myself and to consider myself as part of you and to tell you that you have honored me in a great manner in asking me to come, (because this has been a great pleasure not only because I had an opportunity to express myself). Everyone likes to do something he is not supposed to do. If I'm a singer, I like to talk. Imagine me making a speech on the stage of the Metropolitan-no listeners. Here I come and I become a speaker-some of you may say, all right, *er ret gut, nisht gut*, but it doesn't bother me. After all, I'm not a magid, I'm not a rabbi. I'm not auditioning.

But may I say that in being here and in rejoicing with you in the great advancement that your profession had made and you as individuals have made, may I also express the hope that you will continue developing and setting this beautiful example to the world because there is a great air of respect and respectability that goes with this kind of growth.

So may I wish you well and may I ask you to always, always have this feeling of camaraderie, of this friendship that I noticed tonight, not all the petty jealousies that people used to talk about. This is a big world. We have plenty of synagogues, temples and worshippers and plenty of room for all the singers and all the hazzanim and everybody has a chance. And may I say that some day if you invite me again, I will gladly accept. Thank you again for inviting me tonight

**TUESDAY, MAY 15, 1962**

**MORNING SESSION (1)**

**PANEL DISCUSSION**

**"SOME PROFESSIONAL AND PERSONAL  
ASPECTS OF THE HAZZAN MINISTRY"**

Chairman:

**HAZZAN WILLIAM BELSKIN GINSBURG**  
*Philadelphia, Pa.*

Participants:

**DR. MITCHELL SALEM FISHER**  
*Attorney*  
*New York City*

**MR. LAWRENCE HELFGOTT**  
*Executive Secretary*  
*Joint Retirement Board*

**MR. LEO LANDES**  
*Insurance Counselor*  
*New York City*

*Hazzan Ginsburg:*

Back in the old days, I would say some 50 years ago, when orthodox congregants would walk miles to listen to a good hazzan, in those days we called them a 'haz'n'. There were a group of young boy cantors who were developed out of the best of the child sopranos or contraltos, that you heard Dr. Adler speak about

last night. Some of them were advertised by the congregations as '*wunder kinder*'. I think our friend David Putterman was one of them and with all due modesty, I acknowledge that I, too, was one of them. How we were exploited by the managers and by the congregations is an interesting chapter in early American Jewish life which remains yet to be explored. But how we were adored by these people is something that warms my heart even to this very day. Now how could I have thought at that time of anything else as my future profession than to develop into a full fledged cantor? But my family had other ideas. Don't forget, as I said, this was in the early part of the century, some 50 years ago or more and the cantorial profession was not too lucrative at that time. So as most of you know I studied law and became a lawyer, but my heart always belonged to the cantorate. So simultaneously I held positions as a cantor for over 35 years, 26 of them with one congregation.

People often asked me, how can a man devote himself to two professions? Well, it's not easy. I knew a man who was a doctor and a lawyer. His legal friends called him 'Doc' and his medical friends called him 'Judge' and between the two he had a heck of a time earning a living.

But being a lawyer and a *sheliach tsibur* is not at all inconsistent and so also being a rabbi and a lawyer.

Our speaker today is one who espoused two professions and achieved great honor and prominence in both. After earning his Bachelor's Degree at New York University, he graduated from the Jewish Institute of Religion in 1927, receiving the degree of Master of Hebrew Literature. Here he won the John Palmer prize for scholarship. He did postgraduate work at the Union Theological Seminary in Chicago. He received his Master's degree and his Ph.D. at Columbia. Then he studied law at Columbia and took his LL.B. in 1933.

While he was at school he was the Editor of the Columbia Law Review and he won a prize there for proficiency in legal study. He occupied pulpits as the rabbi of the Conservative Temple Israel in Washington Heights, N. Y. and of Temple Rodeph Sholem, N. Y. Then, in 1933 he began to practice law and he became associated with the firm of Guggenheim and Untermeyer in New York and I think he was with them for some 12 years and then began to practice on his own.

With this background it is no surprise that he became active in cases involving Nazism, anti-Semitism and became counsel to many Jewish organizations. I wish I had more time to remind you of the large number of cases in which he participated and of the great good results therefrom. He has been an ardent and active Zionist, lecturing widely whenever called upon and he represented the movement in many historic debates with Arab leaders. He was active in his law alumni association and president of the Alumni Association of the Jewish Institute of Religion. He was also very active in the Association of Reform Rabbis in New York For many years he has been counsel for the New York Board of Rabbis and for the International Synagogue and Jewish Centers. We are particularly interested because after the death of the

gentleman who was our lawyer and who handled the Gershon Ephros case, which to us is of great and vital importance, the committee looked around for a man to take up the cudgels for Gershon Ephros, they could find none as efficient and as able as our speaker today. He did a magnificent job in handling the Social Security aspect of that case and I had the pleasure, during the last day or two of reading his brief, which is thoroughly comprehensive and which indicates that he spent a great deal of time and gave a great deal of study, and if his brief is any indication of the final outcome of this thing, I know that we will ultimately be successful in that case. It is of vital importance that we will be successful here. I am told that in 1933 he married a Philadelphia girl, Esther Hoshiver. I know Mr. Hoshiver quite well in Philadelphia, his brother-in-law. He is an architect of great renown and I think that makes him a kind of a landsman of mine. His wife is quite a personality in her own right. She studied law but is devoting most of her time at the present time to marriage counselling.

Ladies and gentlemen, I wish I had the time to tell you more of the achievements of our speaker, Dr. Mitchell Salem Fisher. He will speak to you about some personal and professional aspects of the hazzan ministry, matters which have touched or will touch the life of every cantor and afterwards, if we have time, I am sure he will be glad to answer questions. I have the great honor and privilege of presenting Dr. Fisher.

*Dr. Mitchell Salem Fisher:*

In the first place I would like to tell you when I accepted this task of acting as attorney for your Assembly, I did so at the request of my good friend David Putterman.

I want to tell you something about the Ephros case and I'm going to read from my brief in the Ephros case which I argued several weeks ago before the Appeal Board of the Social Security Commission.

Gershon Ephros, one of your distinguished members, some years ago filed a waiver under the Social Security Law. Under that law synagogues and temples are exempt from Social Security contributions. But the law provided that a Minister of Religion could file a waiver and become then a self-employed person. Ephros did this and when the time came when Ephros was to collect his Social Security benefits they were denied and Norman Salit, who was then your counsel, took up the matter and after Norman's death there came a decision by the Examiner denying that Ephros was a cantor, that Ephros as a cantor was a Minister of Religion.

This problem in the Ephros case has wide implications for the cantors of this country. Under the Selective Service Act, Ministers of Religion are exempt. If, therefore, we have a holding that a cantor is not a Minister of Religion, then the young men who are studying for the cantorate can be drafted into the Army of the United States and all cantors, for that matter, who are of a military age in the event of a war, will be subject to the draft.

Next, there is what is known as the Parsonage Exemption. That is, under the Internal Revenue Act, where a congregation provides for a home for a cantor, or pays for the rent of an apartment for a cantor, the

cantor need not report that on his income tax return. That parsonage exemption is available only for Ministers, and already, partly because of the impact of the decision in the Ephros case represents an important legal problem and an important practical problem. It is also the first time, in my opinion, where in the history of the United States, the cantors of this country have an opportunity finally to establish what they are and who they are under the law and in the synagogue of this country.

I'm going to read to you now part of my brief that has been touched upon and complimented here not because I want you to determine whether there are any compliments required or not but because I would like you to get the feel of the situation and because also of this:

When the Cantors Assembly of America first asked me to take up this task, I had a feeling that I didn't know.

Was the cantor a Minister of Religion or not? Was he a minister? I got some kind of an impression that maybe the cantors are trying to raise themselves up somehow and come into possession of a title to which they were really not entitled. As the hours of work in the library lengthened, as I surveyed Jewish law and Jewish history, as I analyzed the function of a cantor, as I studied what the courts of the United States had held requisite to be a minister of religion, I found that I was fighting for a cause that was triumphantly right and just and that if there were any thought at all that a cantor was not a Minister of Religion then the result of my study and the result of my analysis proved to the hilt that if anyone in the American synagogue was entitled to nomenclature of a Minister, it was the cantor. Oddly enough, it was that the rabbi, perhaps, historically, was more of a lay person and not a clerical person than the cantor.

I'd like to read you in the first place the decision of the Examiner denying that the cantor is a minister and then I'm going to read some of my brief in relation to that argument.

The Examiner said:

"It is a matter of universal knowledge that the services performed by a cantor, in connection with the holy ritual of a synagogue are an integral part of the prayer worship and religious ceremony to which it is dedicated. It is equally widely known that not every individual, including deacons, sub-deacons, choristers and cantors, participating in the religious ceremony or practice of the church or 'synagogue is a Minister or thereby attains the status of an ordained, licensed or commissioned Minister. Lay persons may and do join with the Minister in the performance and conduct of sacred rituals of the church during periods of prayer and worship. Patently, they do not thereby acquire ministerial attributes or status."

I now read from my opening remarks to the court, my answer:

"Our answer is first: There is a vast and determining difference between an individual who exclusively, professionally and as a life-calling is engaged in sacred rituals and a lay person who occasionally or incidentally joins with a Minister in the performance and conduct of sacred rituals. Secondly, there is a vast

and determinity of difference between deacons, sub-deacons and choristers and a cantor of the Jewish faith."

Then I go on to point out, bracketing a cantor with a chorister does not give weight to the status, position and function of a cantor in the Jewish synagogue. The position of the cantor, of the hazzan is *sui generis*.

Let it be clearly understood the hazzan is not a singer, not a leader of singers. He is not a chorister. His place is not in some organ loft or perch.

I said, "We invite the members of the Appeal Board to visit any synagogue, Conservative, Reform or Orthodox. The cantor with the rabbi is on the pulpit. The rabbi's seat is on one side of the Ark, the cantor's seat is on the other side of the Ark. Both pray from the same pulpit lectern. Both lead the congregation in prayers from the pulpit lectern. Sometimes the cantor has his separate lectern."

Then I point out how the rabbi and the cantor wear robes in most congregations, how the cantor and the rabbi cooperate together in the service. I continue in connection with that. Then I go back and I point out: I say, for example things like this : (Remember I am arguing before Gentile people) who don't know what a hazzan is) "It is Friday night in the synagogue. The synagogue *cup-chalice* is in the hazzan's hand; he ushers in the Sabbath; after the blessing on Sabbath night in Orthodox congregations it is he in the synagogue, who blesses the spice box and the candle light. He is a Minister of Religion; he is an associate Minister of Religion; he is a priest of Israel, by garb, by learning, by function and by life. Then I come back to what the examiner says.

The examiner says, well, there was an affidavit for Ephros saying that Ephros led prayer, he performed weddings, he trained children, he taught Bar Mitzvahs, confirmations; he conducted funerals; he visited the sick, comforted the mourners and gave religious instruction. Then the Examiner said, by the way a Jew, none of the aforesaid duties singly or together picture the claimant as a religious teacher and preceptor of the Jewish flock, be it great or small. The solemnization of weddings, training children for and conducting Bar Mitzvah, conducting funerals and religious instructions are all commonly performed by cantors, but they do not thereby become invested with the sacred office of the rabbinate or with lower ministerial rank.

Then I wrote the following answer and argument: "Why not? We do not understand this argument. It sacrifices reality to semantics. We do not claim on this appeal that this Hazzan Ephros was the principle religious leader of his congregation ; we do not claim that he was the sole person serving as the minister of the Jewish religion to his congregation."

The Examiner concedes that the argument for the cantor as a Minister of the Jewish faith has an initial aura of plausibility and acceptability because of the character of the services rendered and the place of their performance. I say with perspicacity he breaks down each phase of the hazzan's activities. A Justice of the Peace can marry people, he says. A religious Jew can officiate at the ceremony of marriage, a lay person can lead at prayers and a funeral; and therefore, he says, because you break up each one of

these things and you find that any Jew can perform a wedding, under Orthodoxy; any Jew can *daven* before the Amud; therefore, he says, a cantor is not a minister.

My answer was as follows: We say, in the words of Mr. Justice Cardoza, that in the law and in the spirit of the law there must be a restraint from pushing matters to a dry, logical extreme. In mathematics as in dry symbolic logic the whole may never be greater than its parts. This is not so in life. When a hazzan dedicates his entire life and profession to the religion of Israel, to service at the Holy Altar, to the conduct of public prayer, to the solemnization of weddings, training children for and conduct of Bar Mitzvahs; conducting funerals; visiting the sick; comforting the mourners; giving religious instruction, he is by every test of truth a Minister of Religion. There is a time when the trees become a forest. In the life and function of a lay person, his occasional participation in service and in advancement of faith constitute parts which are discreet. We reach an erroneous conclusion when microscopically we examine each part of the function of a cantor holding that it is a function that can be performed by a lay person and then conclude that the entire whole leads to similar conclusions. There is a contatination between the parts, an interaction between the parts which in the assembled whole moves the hazzan from a status of laity and places him upon the altar as an associate Minister of the Jewish faith.

Then I take up his argument where he says that he is not a rabbi. The Examiner says, "The hard and lucid fact, (I'm quoting from him) is the Jewish people in these modern times do not recognize a chief ministry."

My answer was this : "The examiner's argument misses the point.. We do not argue that the cantor has the status of a rabbi; we do not argue that the cantor is the Chief Minister of the Jewish faith; we do not even argue necessarily that the rabbi and the cantor are on the same plane of the ministry. The hard, lucid fact is that the Jewish people have recognized the rabbi as the final arbiter in Jewish religious law matters. The hard lucid fact is that within the meaning and intent of the term called "Minister of Religion" the Jewish people have recognized the hazzan as a singular Minister of their faith, associated with the rabbi in the sacerdotal function and religious service of Israel."

Then I have to deal with the problem and the terrible mistake that people make that because theoretically the hazzan does not preach, I'm going to come back to that word theoretically, that therefore the hazzan is not a minister. Then I analyze the Social Security Section of the law. It doesn't say anything about ministers preaching. It considers a Christian Science practitioner as a Minister. It considers Ministers members of religious orders, such as the monastic orders of the Christian faith; members of religious orders do not preach. Christian Science practitioners do not preach. The Christian Science practitioner aids the ill with instruments of the Christian faith just as the cantor aids the ill with the instruments of the Jewish faith. Bishops and Archbishops of the Cath-

olic Church and Anglican Church rarely preach. Many never preach. The lay brothers of the Catholic church care not ordained ministers; none has a congregation; none of them preach. They are administrators of the lowest rank in the Catholic church and yet our courts have called them Ministers **and** the law has recognized that they are ministers.

Then I point out that the term *rabbi* means my mas- quoting Louis Finkelstein. The *rabbi*, so said he, is simply a layman, specially learned in Scripture and Talmud. Leon Roth, "In The Beliefs and Practices of Judaism" said, ***the word rabbi means master. It was and is still applied to any learned Jew. They were certainly not a clergy as they were not civil servants. The traditional orthodox rabbi never preaches. Preaching in the synagogue is something which has developed only in the more recent century of Jewish life. Until the rise of Reform Judaism with its somewhat closer imitation of the Protestant church there was no preaching by the rabbi. Even today, many Orthodox rabbis rarely preach. The only occasions on which the traditional Orthodox rabbi made an address in the synagogue was twice a year and even then his address was a legal lecture on the customs and laws of Passover and the High Holy Days and not sermon.***

But then like a good lawyer, and I try to be one, I don't let anybody take one inch away from my client. I have a whole section here called, The Hazzan Preaches. We go further. We point to the many rulings and decisions buttressed by every sense of truth and justice that if preaching be a test of the ministry the hazzan performs that function, for preaching is not confined to all declamatory discourse upon a pulpit.

A study of religious history shows preaching is not confined to the use of the oral word. Preaching in modern times has reached out to include the written word. Bulletins and pamphlets containing written sermons and these together with the hymns of faith are the ready and effective instruments of the **modern missionary**, evangelist and minister. Then I point out that under various other acts, and under other acts we have been **told** that people who are book collectors, book study conductors have been held to be Ministers.

Then I quote the following which I found in the course of the war as to problems and classification where the director of Selective Service had the following to say as to who was a minister: ***"The ordinary concept of preaching is that it must be oral and from the pulpit or platform. Such is not the test. Preaching has neither locational nor vocal limitations. The mode of transmission of knowledge does not determine its value or effect its purpose or goal. One may preach or teach from the pulpit, from the curbstone, from the fields or in the residential fronts. He may shout his message from housetops or write it upon tables of stone. He may give his sermon on the mount, heal the eyes of the blind; write upon the sands while a Magdaleno knee&, wash disciples or die upon the cross. He may walk the street in daily converse with those about him telling them of those ideals that are the foundation of his religious conviction, or he may transmit his message on the written or printed page, but he is none the less the Minister of Religion.. To be a regular Minister of Religion the transmission of religious prin-***

***ciples into the lives of his fellows must be the nominating factor in his own life and must have a continuity of purpose.***

Then I point out that the pioneer Jehovah's Witness was held to be a Minister even though all he did was go from door to door **and** sell and distribute books. A book-study conductor is held to be a minister. Does not the hazzan have a status of at least equivalent to a book-study conductor?

Then I raise the Constitutional question that we are entitled under the law to religious liberty; to have people who serve us from the platform and the Altar of Israel to be considered Ministers as well as the Seventh Day Adventist **col porters** who are gospel workers. Councillors of the Mormon Church have been held to be ministers of religion and yet the person who stated his position was of a presiding minister who gave public lectures and performed marriages and spoke at funerals was held to be a Minister.

I wound up my argument by saying: If in the relation of the **Jew** to God, the Jewish people have chosen to use and designate a hazzan as their sacerdotal functionary, as a low, high or assistant minister of their faith, their rights under the Constitution of the United States are invaded when preaching tests convenient to Protestant faiths are enforced upon them. The Jewish people have an equal right to have their hazzan accepted as a Minister as the Catholic priest, the pioneer Witness, the book-study conductor, the overseer, the councillor and the **col porter**.

**Then I deal with the further problem involved and** I then wound up by saying, if preaching be necessary then we say that the cantor, the Jewish hazzan preaches through his musical interpretation, through his prayers and through his life. The pioneer Witness preaches when he distributes the books of his faith. The hazzan preaches when he holds aloft the Torah, the sacred books of the Jewish faith. The hazzan bends the knee; the hazzan approaches the holy Ark; the hazzan sings of the power of the Lord; the hazzan utters joyful strains concerning the deeds of the Almighty; he is a preacher in the house of Israel.

Then I have to deal with some other problems as you may anticipate. I had to deal with the very interesting problem as to why, if a hazzan was a Minister of Religion, we did not have official statements on the subject from the Jewish Theological Seminary of America and from the various boards. I pointed out to the Commission that I was the official counsel of the New York Board of Rabbis; that before I had taken this matter, I had requested the New York Board of Rabbis as to whether they saw any conflict between my acting as their counsel and my acting for the Cantors Assembly of America. I had received the sanction of the New York Board in taking up this cause for the Cantors Assembly of America. Then I had to deal with the problem and I would like to read the following from my brief :

We submit that there was ample evidence introduced into the record by Salit concerning the position of Jewish rabbis and Jewish boards throughout the country. We believe that Salit as a religious scholar and attorney was within his rights in resting upon the record and was under no duty to have resolutions in-

troduced at the national assemblies of the Jewish Theological Seminary of America or of the Rabbinical Assembly. He had the right to rely upon the authoritative statement of the *Shulchan Aruch* and the statements by the highest Jewish authorities, including those of the Seminary and the Assembly to the Selective Service Boards. Then I point out how the Supreme Court of the United States in the United States against Dickinson said that the courts must rest upon the records before it and **could** not speculate upon negative evidence.

I will say that in this situation which we have, I am confident that we are going to triumph. Whether we are going to triumph before the Social Security Appeals Board I do not know. But I think that if we lose there, I will counsel the Assembly to move forward into a District Court so that we can have a determination with respect to the matter and I will then suggest that if there be any rabbi or leader in Jewish life who wants to deny the status of a Minister of Religion to the hazzan, then I am prepared to examine him, not merely from the viewpoint of the law of the United States but from the viewpoint of Jewish law and Jewish history.

I want to add a few more words if I can. In the first place I want to say to you, gentlemen, and your wives, that I have asserted and I believe it is an historic and true fact that the hazzan is a Minister. He is an Associate Minister; he is an Assistant Minister; he is a Minister of the Jewish faith. The term Minister is alien to our whole concept. When we think of a Minister, we don't think of a Catholic priest, we think of a Jonathan Edwards, we think of a Puritan minister type. For better or for worse in the United States, we have this term Minister. If you gentlemen, hazzanim, are going to be publicly recognized and legally recognized as Ministers then there is also a responsibility upon you to conduct yourselves as Ministers. And since I am not only a lawyer but also am a rabbi as well, though I haven't practiced it for many years, and since I have had a great deal of experience of counselling various trade organizations, I'm going to make the following remarks to you concerning that aspect of the problem.

Act like a Minister. Act with reserve, with dignity. Respect yourself. Dress properly; talk properly; have your hair cut, your shoes shined. Do not appear in public (here we are informal) but in public, in the city in which you reside, in any kind of informal garb, remember that while clothing does not make the man, the man sometimes makes the clothing. If the hazzan is to be a Minister, he must talk properly. His diction must be good diction. He must be a cultured individual. Too often we find that the hazzan, because the hazzan is too lazy, the hazzan does not perfect his diction and he is not speaking English as English should be spoken, whether it be in the Mid-West or in the East or in the Northeast. *Yiddishisms* while they may be homely and create a kind of warmth of feeling, are fine, nevertheless, the hazzan must be able to speak **English and he must** be able to speak Yiddish well. **Just as you** and I have understood that when the hazzan mispronounces Hebrew, he is not acting in the true traditions of a learned hazzan. So also I suggest

that the hazzan in our day and age should go to a speech teacher, just as he goes to a music teacher and he should begin to raise himself because if he is going to deal with the younger American generation he needs not only to pose and to be the kindly man having his links in the world of yesterday but also alive to the world of today.

If the hazzan is to be a Minister, he is to consider himself with dignity. The hazzan may be a servant in the house of Israel but he is not a high-class butler. The hazzan may be a kindly person but he is not to be a cloying person.

I remember in my days that we had two kinds of rabbis, both of them were abominations. One was the individual who was so taken up with his own personality that he was dour, he was sad; he was a mean guy; he was impossible. On the other side of the road, there was a rabbi, I remember, who used to smile so much that there were actual creases in his face because he was smiling all the time.

The hazzan should be kind but not cloyish. He should not be smiling like an ape all the time. He should smile a little bit. He should be gracious but he should be dignified.

Then I'm going to say some other things. Probably they have no application to anyone here. The hazzan should not be tipsy. The hazzan should not engage too much in alcoholic drinks. The hazzan should not be too boisterous. The hazzan should be respectful of women folk. He should under no circumstances make any theoretical or other passes at women in choirs or women in congregations. He should remember that he is a minister of the faith. Pinochle is all right in its place but I remember some hazzanim who forgot pinochle for Passover and who remembered poker more than they did the faith of Israel. There is a responsibility that rests upon the shoulders of the hazzan. That responsibility is the responsibility of being a Minister.

Finally, I am going to say this. If, as I have suggested, the hazzan is a Minister, then there are certain legal consequences. Under the law of New York, section 5 and section '25 of the Religious Corporation Law, a Minister cannot be elected by a board of trustees or by a Board of Directors. A Minister can be elected by a congregation. I warn you, those particularly who are ministers in New York and who are in other states that if the Ephros case is won and your contract has not been ratified by a congregation and you ever get into trouble, there may be some question concerning the legality and lawfulness of your position. For your own sake and at all times you should not be subject to the whims of an arbitrary Board of Directors, **you should** see to it that your contracts, whether it is a simple letter, is one that is ratified and adopted by the members of your congregation.

I see a great future for the hazzan in the United states. A position of dignity; a position of importance. The hazzan here as he now is emerging to be has become, as he always historically has been, a real Minister of the Jewish faith.

*Hazzan Ginsburg:*

Ladies and gentlemen, I for one, after having

**listened** to Dr. Fisher, am certain that the destiny of not only the Ephros case but of the entire problem involving Social Security is certainly in competent and capable hands. I have had the pleasure of reading his brief. He has only skimmed the surface. He has made a tremendous study of the subject and if you ever get an opportunity to read his brief, you should read it, just to see what we are as Ministers, what our background is as ministers. It is a magnificent thing. *David Puttermum (from the floor):*

I want to make an observation-this is the way to train a rabbi. I'm proud to tell you that Dr. Fisher was my rabbi. I'm sorry that he hasn't decided to remain a rabbi. But we have gained by his becoming an attorney. Of that I am sure. I simply want to express my personal gratitude to Mitchell for the personal interest which he has taken in this matter. It is as if this was the climactic interest of his life, it seems to me. He has gone into this matter with his entire heart, and soul and body, and he is giving it all. He is doing it, I can tell you, as a labor of love. He is not being paid anything near what a lawyer of his calibre would charge. We wouldn't even be able to attempt to raise the funds if we had to pay a man of his status and calibre and I know that I express your thanks as well as my own personal thanks to Mitchell Fisher.

*Hazzan Ginsburg:*

I want to call for a few remarks from the Executive Secretary of the Joint Retirement Board who has been a great friend of the cantors and the Cantors Assembly. I am told that the Board is currently conducting an audit, an investigation of the benefits accruing to those participants who are in the Retirement Plan. I have the great pleasure of introducing Lawrence Helfgott, the Executive Secretary.

*Mr. Helfgott:*

Thank you very much. I know the hour is late and I will restrict my remarks to the barest essentials.

The Retirement Board has been for sometime seeking to improve and bring up to date its plan in which the Cantors Assembly, among others, has participated. The plan has been eminently successful and very widely accepted. There are approximately 500 participants in the plan and close to 90 members of the Cantors Assembly are in the plan. That is a relatively high percentage when we consider the fact that it has been restricted largely to the younger people, generally. I might add that benefits, retirement benefits, are being paid to several members of the Cantors Assembly and insurance benefits were paid to the widows of several of your late colleagues. In fact, one of them had been a participant in the plan for just about 2 months when he passed away. His widow received a very substantial sum of money from the insurance carriers. I might add that had the plan been written in any other way, such death benefits would not have been possible.

Those of you who are in the plan have recently received a statement over my signature which shows what your benefits are under the plan. Currently the board has under consideration, in fact, it has in principle approved a modification of the plan which will separate the insurance benefits from the annuity bene-

fits. This is important for tax reasons. It is also important for other administrative purposes. Accordingly the insurance benefits will be increased.

A small part of the premium will be allocated just for the insurance part of the plan, and death benefits, depending on when this death occurred will range from about 36 to 38,000 dollars down to about 5,000 should death occur shortly before age 65.

As to the annuity benefits, we are in the process, that is, we have accepted in principle, after an independent review by an independent actuary, of a different type of contract with our identical insurance carrier. In essence it guarantees interest rates substantially higher than those in force under the old contract. While the old contract participated in dividends, in other words, dividends made up the excess earnings above the interest guarantees, I don't know whether it would quite come to the figures that are now contemplated. At any rate, you will during this summer, be receiving more material on the plan and I would respectfully urge you to take this to your congregation. They need it as much as you do, believe it or not. You, too, should become more aware of the plan. A new brochure is being prepared and will reach you in due course. I will be available for the rest of the afternoon if any of you want to ask questions about your own particular status under the plan.

I would like to add my own personal appreciation for what Dr. Fisher has said. I am well aware of the many important things that hinge on the successful culmination of his case and I am sure he will carry it to a successful conclusion.

*Hazzan Ginsburg :*

Thank you very much. I wish I were younger I would take advantage of his plan. I suppose most of you know that the Assembly has a new major medical insurance plan. We are fortunate to have a person with us today who has a personal knowledge of the plan. He comes from a rabbinical family. His father was a rabbi; his brothers are rabbis. He graduated from the Yeshiva University in 1945, received masters degree from Columbia University in 1948; A life member of the Million Dollar Round-Table National Association of Life Underwriters; a member of the Law Committee of the New York Chapter of Charter underwriters. I have the great pleasure of introducing Leo J. Landes who will speak to you about the plan.

*Mr. Landes :*

Yesterday I hear Jan Pearce get up here to speak. He said how terrible he felt to speak after Dr. Adler. Imagine how I feel today to speak after Dr. Fisher.

Before I go into the Major Medical Plan itself, I'd like to go into the history of the plan. Originally the Joint Retirement Board received approximately 7 different proposals for major medical plans. They felt they were laymen and couldn't make a decent decision and gave these proposals to a consultant actuary, a man whose job it is only to study various types of insurance plans. He does not sell insurance. They asked him to recommend which is the best plan.

As you know the plan offered by the Guardian Life Insurance Co. was chosen. The actuary, besides studying these 7 plans, on his own, went out and checked

with various insurance companies on other plans. I could have told him that there is no plan superior to the one now being offered to members of the Cantors Assembly. I could say that this is the Jan Peerce of the Major Medical Plans. It was first offered to the members of the Rabbinical Assembly which is the largest group connected with the Joint Retirement Board. Out of approximately 600 eligible, approximately 500 applied for the Major Medical plan. It has been in force for members of the Rabbinical Assembly since December 1 of last year. We have already had 30 claims under the Major Medical plan. I can say gratefully that we have probably been responsible for saving the life of a child of a rabbi who underwent an operation which the rabbi could never have afforded without the Major Medical plan. Strangely enough out of the first 30 claims, the bulk of the claims came from young people.

Most of you are undoubtedly acquainted with the Major Medical plan described in a recent Cantors Assembly mailing. It is the same plan that now covers the members of the Rabbinical Assembly. Over 500 members of the Rabbinical Assembly have applied for enrollment under the Major Medical plan.

Major Medical insurance is catastrophic insurance. We can generally plan for an illness of short duration, but it is almost impossible however, to plan for a major illness which may run up in cost to \$2000., \$3,000., \$6,000. or more, and this is where the Major Medical plan comes in.

It works, like a \$60.00 deductible in automobile collision insurance, except that under the Major Medical plan the first \$600.00 of expenses or the benefits under any other group plan serves as the deductible.

In general, almost all costs above the deductible amount are covered in full, up to the limit of the policy which in this case is \$10,000.00 for each illness or accident before age 66.

The estimated costs for the plan (final costs are determined by the average age of the group) are \$86.00 for the family coverage which includes wife and children, and \$30.00 for the individual coverage. To buy this coverage outside of a group basis would cost the average member \$300. to \$400. per year.

Eligible family members are the wife and unmarried children under age 23.

This plan will go into effect just as soon as '76% of the eligible members enroll, and the sooner we reach the 75% the sooner can the plan be put into force.

I shall be available through the early afternoon to answer any questions in the matter that you may have.

**TUESDAY, MAY 15, 1962**

**MORNING SESSION (2)**

**WORKSHOP IN HAZZANUT**

**"THE IMPACT OF ADOLPH KATCHKO  
ON AMERICAN HAZZANUT"**

**HAZZAN PINCHAS SPIRO, Chairman**  
*Los Angeles, California*

Participants :

**HAZZAN MORRIS OKUN**  
*Richmond Virginia*  
**HAZZAN MAURICE GANCHOFF**  
*New York City*

Illustrations by:

**HAZZAN BEN BELFER**  
*Rockville Center, New York*  
**HAZZAN ABRAHAM DENBURG**  
*Akron, Ohio*  
**HAZZAN ARTHUR KORET**  
*Hartford, Conn.*  
**HAZZAN MAX WOHLBERG**  
*Malverne, New York*

*Hazzan Spiro :*

There is something unique in the way all of Hazzan Adolph Katchko's students feel about him and about his music. These are feelings of reverence or admiration and deep affection. They have deepened with the passage of time.

This morning we have gathered to pay tribute to the memory of Hazzan Adolph Katchko and we shall hear a personal tribute from those who knew him intimately. We shall hear illustrations of his great music which has immortalized him for all time and we shall hear also an evaluation of this music and the impact of the personality of Adolph Katchko on American Hazzanut.

I am sorry that I missed yesterday's session on the relation between Orthodox, Conservative and Reform hazzanut due to my late arrival. I, for one, have been seeking for many years some clear definition of the qualities that are typical of Conservative hazzanut. Indeed, a clear philosophy of Conservative hazzanut.

We cannot continue to call ourselves Conservative hazzanim merely because we happen to serve a Conservative congregation. I think it is time for a clear answer, indeed, a clear guide must be provided for us.

The music of Adolph Katchko can, no doubt, serve as the first step in this direction for it combines meticulous musicianship of the first order, adherence to the sacred *nushaot* in a manner that is a shining example to all those who undertake to write for the synagogue and, above all, a deep understanding of the text, *perush hamilot*; a reverent respect for every sacred word in all its overtones.

The question is did Hazzan Katchko himself regard his music as Conservative, as typical Conservative? He gave his answer in his immortal address at the Second Annual Convention, in 1949, of the Cantors Assembly.

He said, "There is no Orthodox, Conservative or Reform music. There is just good music and bad music".

I am proud to be counted as one of Hazzan Katchko's disciples. When I came, in 1947, to this country and I was considering accepting a position in a Conservative synagogue, I felt inadequate for the task. I was trained in a strictly Orthodox and Hasidic tradition and I felt the need to acquaint myself first with the basic elements of Conservative hazzanut.

At that time I was studying at Julliard and teaching

at Anshe Chesed and I was naturally drawn to the magnetic personality of Adolph Katchko. I consider this to be one of the most fortunate and influential episodes in my life. I started studying with him intensely and acquired all of his music long before it was published.

I should like to mention one sidelight.

I partially paid for the lessons by teaching advanced Hebrew to his son Theodore and also by coaching Hazzan Katchko himself in the proper *havara Sephardit*. It is interesting that he ventured the prophecy, yet unfulfilled, that eventually (since the establishment of the State of Israel) the *havara Ashkenazit* would be completely abolished and replaced by the *havara Sephardit*. We are still waiting for that day. At any rate, he wanted to be prepared ahead of time.

Let us now start our formal tribute to the memory of Hazzan Katchko with some illuminating and personal remarks about Katchko, the man, as seen through the eyes of his beloved son-in-law, Hazzan Morris Okun.

#### **Ha-man Okun:**

Adolph Katchko came to the United States in 1921 after leaving an important post in Hungary; one which had been filled by many outstanding cantors in the past. At that time, I was a boy of 9, living on the East Side of New York and, as was the custom among many people, I went from shule to shule with my father to hear the various cantors. I remember listening to all the great hazzanim of the early years of the 20th century, Rosenblatt, Hirschmann, Kwartin, Roitman, Karneol, Sirota, Chagy and many others. And especially did I frequent the three leading synagogues of the lower East Side, the Beth Medresh Hagadol, The Rivington Street Shule and the Slonomer Shule on Norfolk Street.

To the best of my recollection the hazzan immediately preceding Adolph Katchko in the Slonomer Shule had been Yossele Shlisky and I remember the great satisfaction I derived from listening to him. Then along came this short-statured hazzan with the booming voice and I can still recall this special thrill that was mine when I heard him *daven*. Little did I realize then that he was to play a great role in my life some 15 years later.

In the interim between 1921 and 1935 I lost contact with him but I kept track of his phenomenal career. He served a short year in the State Street Conservative Synagogue in Brooklyn from where he was called to fill the pulpit of the Jewish Communal Center in Brooklyn and where he served for a period of eight years with Rabbi Harry Halpern.

When the position of hazzan became vacant at Anshe Chesed, then one of the outstanding Conservative synagogues in New York and throughout the country, he was chosen to succeed the late Marcel Katz.

May I mention in passing that our beloved colleague, Hazzan David Brodsky, succeeded Katchko in the Communal Center of Brooklyn and has been serving there ever since. And as an aside, I will tell you that I was an avel later on and I happened to live in that particular section of Brooklyn and I was quite fortunate, I alternated Shabbosim. One Shabbos I'd go to hear Ganchoff in the Ocean Parkway Jewish Center

and the next Shabbos I'd go to the Jewish Communal Center and *chap* some hazzanus from Cantor Brodsky. Believe me that was one great year I spent listening to those two.

'One of the mysteries as to why Katchko, who was such a successful Orthodox hazzan, decided to change to the Conservative pulpit is not hard to answer. Actually, he was not only a great hazzan in the traditional style, but also an outstanding musician who lived and breathed music all his life. He had studied in the Conservatory in Vienna, and some of his friends later became famous in the musical world. He sang together with Frederick Shor, later to become the great baritone of the Metropolitan, and with Emmanuel List, that fine basso who also served at the Met. He also studied with some of our well-known composers and choir directors, such as Deimont, Neumann. It is for this reason that Katchko chose the Conservative pulpit.

He felt, and he told me that many times, that the service with the organ accompaniment would add infinite beauty to the liturgy. Again, just as Hazzan Spiro told you a moment ago, (I want to interpolate this remark, too,) that I was a young man with a strict Orthodox background and training in two yeshivos, and I felt quite strange at this type of service, with the organ, at first. But never in Anshe Chesed.

Katchko had that infinite musicianship that could take an organ and fit it into the service so skillfully that I felt transported back to the Orthodox synagogue where I had heard him years ago. He blended the styles of the Orthodox and the Conservative together so masterfully that the listener could visualize the *zogachts* of the Orthodox hazzan of old.

It is not for naught that a Sabbath worship at Anshe Chesed, (I don't mean a Friday night I mean a Shabbos morning service) would always bring an attendance of from 600 to 800 worshippers. People of varying backgrounds would come to listen to him and be enthralled by his voice and his hazzanus. You could find there on any ordinary Shabbas morning A. W. Binder of the Free Synagogue, who was a frequent visitor; Jacob Beimel, of blessed memory. Then I remember meeting a choir director, Reisenman and even the student rabbis of the Seminary would flock to Anshe Chesed, not to learn how to deliver a sermon, but to listen to Katchko *daven*.

Two of the greatest tributes that I ever heard uttered were expressed by that great colleague of ours, Mordecai Hirschman and I think you will agree that if Hirschman uttered a tribute to a colleague, it must have been deserved. He wasn't that easy on his tributes.

He said that Katchko was a Complete Hazzan. He had the beautiful voice, he was an excellent *zoger*. What more could you ask for? Where some cantors possess fine voices, some are outstanding musicians and interpreters of the liturgy, Katchko had that unique gift of being superlative in all phases of his art. He had a beautiful baritone voice; he knew how to handle it beautifully and with it all he was also a great hazzan, musician and composer.

He was a prolific composer of synagogue music. I remember one incident vividly. (I'm only touching on

small incidents. I don't want to go into it at length because his music will be presented to you and demonstrated.)

The chairman of the Music Committee of Anshe Chesed once made the boast that never was non-Jewish or unfit music ever presented from the pulpit of Anshe Chesed and that if such would be the case he would quickly detect it. Whereupon Katchko said to me, he happens to be right but if he says he can detect it, I'll put him to the test. So he sat down at the piano, took out a copy of Verdi's Requiem and he began to revise this very difficult work until out came an Etz Hayim Hi. And it went undetected. In fact, so beautifully had he arranged it that he had many requests for him to repeat it.

The tragic side of his utter devotion to his music lies in the fact that when he was stricken with his long and wearying illness, and I think it was eight and a half years, his mind remained alert and active to the very end and he was most unhappy that he could not carry on his worship before the *Amud* nor could he ever sit down again at the piano to compose. To illustrate how alert he was we have been told many times by friends and colleagues who visited him during his period of illness that he would constantly sing his compositions for them. My wife and I also can attest to the fact that when we would come to New York and see him he would also sing his compositions and insisted that we sing certain special trios that he had composed for us.

There was a period of two years when my brother-in-law came out of service and he was studying at the University in Richmond, Virginia where I am cantor and my father-in-law, who is a baritone, my wife, who is an alto and for me, a tenor. Therefore, we have some trios that he wrote for the three of us and we would have to sing it with him then and there, and heaven help us if we sang one note differently than how it was written. He would immediately correct us. That's how alert his mind remained. To him his inability to continue with his music was infinitely greater than his physical handicaps. So much for Katchko as a hazzan.

I would now turn to Katchko's great contribution to our calling as a teacher in preparing present day hazzanim. I'm not thoroughly acquainted with the contributions of others who likewise taught hazzanus, nor would I minimize their accomplishments. But as one of Katchko's former pupils, I can attest to the love and the affection and almost reverence which his former pupils have for him. Without appearing presumptuous I must point out a fact that he told me many times. **He** could have had many more pupils, but he wouldn't take on a pupil unless he felt that the young man showed promise of becoming a good hazzan and showed definite musical ability. Katchko was much too proud of his calling and completely devoted to its cause for him to be able to accept mediocrity.

It is true that some pupils that he turned down went elsewhere and became hazzanim. He was human and some people he turned down, turned out to be excellent hazzanim. But he would not teach anyone unless he felt in all honesty that he could accomplish worthwhile progress with that person. He was so immersed in his

music that many a lesson would continue on interminably beyond the reasonable lesson hour. Only my mother-in-law's call would bring him back to the realization that time had flown by. I recall that upon completing a lesson, sometimes alone, sometimes with other pupils, we would then sing some duets, trios and then even continue singing while walking along Riverside Drive. Music, that's all he thought of.

Another great contribution of his to *our* calling was the formation of a choral group of his pupils in New York City. This group he called the Hazzanei Yisrael. This group appeared in a number of concerts, also at Times Hall. Among this group are several of our fine colleagues, Arthur Koret, Harold Lerner. Unfortunately this group had just begun its fine work when Katchko was stricken with his illness and to the best of my knowledge this is the only group of its kind that was ever formed where a teacher and his pupils were organized to present Jewish liturgical music exclusively.

As a pupil of his I lost contact when I left New York and took positions distant from the Metropolitan area but, naturally, as a son-in-law I continued to derive great benefit and inspiration from him. During the years following my marriage and until his tragic illness, we would spend many happy summers together in White Sulphur Springs which is near here, in the country. Kwartin was always a close neighbor and visitor and friend and we would spend many hours together. One of the greatest thrills for me has always been the remembrance of the three of us, Kwartin, my father-in-law and I climbing to a high hill in the country-side, no one was there, and singing together. Many of his pupils would make a special trip to visit him there.

Another frequent visitor, both in New York and in the mountains, was that renowned director of famous choirs, Leo Low, of blessed memory. Among his colleagues and followers of hazzanim in New York, Katchko had a reputation of high standing because of his convictions that hazzanut was a sacred and dignified calling. He never attempted the popular pursuit of those years, in the early 20's of concertizing and barnstorming the country. The only concerts he participated in were for charitable causes or those presented by the various cantors organizations or synagogues. We have a treasured picture of his participation at the Metropolitan Opera House together with Rosenblatt, Hirshmann, Zeidel Rovner, and Chagy and other soloists. This was at a gala concert given by the Hazzanim Farband in the celebration of a special anniversary.

Katchko was constantly interested in uplifting the status of the cantorate and was one of the organizers of the Cantors Cultural Organization which came into being some 23 or 24 years ago. Many lectures and musical programs resulted therefrom for the benefit of all interested cantors. I remember, too, in that brief period of my avelus, when I returned to New York, of the great enjoyment I derived in singing with a chorus of very distinguished colleagues under the direction of Low, Katchko was also one of the first organizers and officers of our present Cantors Assembly. As a son-in-law, well acquainted with him

personally, I can say that as a man Katchko was human and warm but as a hazzan he will always serve as a shining example not only to his pupils and to his colleagues but to all who would follow our sacred calling. He was indeed unique and a true *naim zemirot* Yisreal. Thank you.

*Hazzan Spiro:*

I know that you were just as touched as I was with the wonderfully warm tribute paid to Hazzan Adolph Katchko by his beloved son-in-law.

We shall now hear a few opening evaluating remarks from Hazzan Maurice Ganchoff after which the selections which have been printed and distributed will be demonstrated. We shall then call on him again to analyze some aspects of these selections and to comment on them.

Hazzan Maurice Ganchoff hardly needs an introduction to a group of hazzanim. He is well known through his recordings. Above all he is known to his colleagues as a hazzan who sings not only with his voice and his heart but also with his mind. He is an intelligent hazzan, indeed a hazzan's hazzan. Hazzan Ganchoff.

*Hazzan Ganchoff:*

You can imagine if I had prepared a paper in what trouble I would now be. The lunch hour is drawing near and we have much more important things, and I think we ought to get on with our main work. I merely want to add that the School of Sacred Music was fortunate in acquiring the works of Adolph Katchko, to be used as a guide for the student and even to be used for the experienced hazzan.

For the modern synagogue, Hazzan Katchko wrote traditionally without too much repetition. He also foresaw that the modern synagogue requires a reinterpretation of the traditional music which would make it more palatable for the modern worshipper.

The point, of course, will be made by some of our hazzanim, very, very capable hazzanim, who will speak for themselves. We are going to have now the beginning of the demonstration of the music of Adolph Katchko.

(Note: The following hazzanim illustrated the selections which follow: Ben Belfer, Abe Denburg, Arthur Koret)

**TUESDAY, MAY 15, 1962**

**AFTERNOON SESSION**

**Fifteenth Annual Meeting  
Cantors Assembly of America**

Presiding:

*Hazzan Moses J. Silverman*  
*President, Cantors Assembly of America*

## **CHICAGO REGIONAL REPORT**

*Hazzan Todros Greenberg, Chairman*

*Hazzan Harold Brindell, Secretary*

This year saw some interesting activity on the part

of the Chicago Region of the Cantors Assembly. Six or seven Cantors in this area became members of the Assembly and now the Region boasts of approximately 40 members. The newly elected chairman is Cantor Todros Greenberg, the dean of the Chicago Cantorate, and the secretary is Cantor Harold Brindell.

This year the Cantors Ensemble was reorganized and gave a very fine concert in Kansas City, the proceeds of which will go to the Cantors Institute of the Jewish Theological Seminary.

Plans are under way for a gala concert to be held in the fall at the Solomon Goldman Auditorium of the Anshe Emet Synagogue in Chicago. At present, the Region is gearing all of its efforts to this and looks forward not only to an outstanding musical success, but to a real financial success. It is hoped that through this concert \$7500. will be added to the treasury of the Cantors Institute.

For the coming year, the Region plans to place more emphasis on musical and religious growth and future meetings will take on a more extensive approach to scholarship in Hazzanut.

All in all, it has been a good year and we anticipate an even more effective year to come.

## **CONNECTICUT REGIONAL REPORT**

*Hazzan Eleazar Bernstein, Chairman*

Looking backward I would like to say:

We took the privilege of taking a well deserved sabbatical year during 1960-61. We exhausted ourselves in our efforts for the Cantors Institute in former years. We hoped that after the sabbatical we would gear our strength to the utmost trying to become again the most active Region of the Cantors Assembly.

Unfortunately matters beyond our control did not bring this wish to such a fruitful fulfillment. Changes of pulpit, overwork on the part of some of our colleagues and great distances made our meetings irregular and fewer. Still the few meetings we had in Hartford and Bridgeport were informative, educational and tinted with social activities. We even organized a new Connecticut Cantors Ensemble which seemed quite promising under the fine leadership of Hazzan Morton Shames but unfortunately it fell apart for above mentioned reasons. We have hopes the coming year will bring our Choir to life again.

It gives us pride that the Cantors of Connecticut not only served their congregations in the most exemplary manner but they were always on hand to serve unselfishly in many endeavours of the United Synagogue and the cultural and spiritual needs of our communities.

One meeting in New Haven, held during the winter there deserves special attention in this connection when Rabbis, Cantors and Educators gathered for a Seminar on School Aids.

The other extremely well attended Conference worth mentioning was the All Day Conference of Educators, also taking place in New Haven, in which Hazzan Herbert Feder led a Seminar pertaining to the theme of the day "How to bridge the gulf between Home and School through Jewish Music." Yours truly led the

gathering in the newest Israeli songs. Hazzan Dr. Irving Pinsky was the chairman of this affair. All in all, the cantors imagine, I believe got a real boost.

At the next meeting of the Connecticut Region of the United Synagogue in New Haven on May 20th I shall bring greetings and best wishes on behalf of the Cantors Assembly.

Hazzan Arthur Koret in Hartford deserves special credit as a civic leader of rare qualities of whom we all are very proud.

In spite of the few gatherings the Cantors Institute was not forgotten. Concerts in New Haven, Bridgeport, Waterbury and Hartford will bring badly needed finances.

Looking forward as a Cantor and Zionist-if we discipline ourselves to cherish, preserve and conserve, we will grow to greater challenge and achievements.

## METROPOLITAN REGIONAL REPORT

Hazzan Benjamin Siegel, *Chairman*

This year I have the great satisfaction of reporting the accomplishments of the Metropolitan Regional Branch for we have successfully completed the projects we planned last year.

An excellent regional choir ensemble under the very able direction of Mr. Richard Neumann, has successfully presented some fifteen concerts in the Metropolitan area and has brought to the Jewish people the beauty and character of Jewish music and has tried to inspire Jewish tradition and sacred music. The Choral ensemble recently recorded an LP record featuring authentic Hassidic Zmirs for Friday evening. They have also appeared on the "Look Up and Live" programs sponsored by the New York Board of Rabbis which was seen on a CBS TV National Hook-up.

At the Joint Assembly for Synagogue leaders, comprising members of the Boards of the synagogues of the Metropolitan Region affiliated with the United Synagogue and the Jewish Theological Seminary, the Choral Ensemble presented a musical program and I am proud to say they succeeded in bringing stature to Hazzanut and the Cantors Assembly.

At the Joint Assembly for Synagogue Leaders, I am proud to report that we have successfully effected closer relationships with the Metropolitan Council of the United Synagogue and look forward to elevating and benefitting the status of our Assembly. Through our efforts, we have been requested to participate in the forthcoming Convention. This is the very first time that we have been privileged to receive this request.

As a result of our efforts, in trying to effectuate a unity among the various Cantor groups in New York, we find that our Officers have now been successful in reaching and coming to some understanding with our Colleagues in the Reform and Orthodox Movements.

I also want to report that as a result of our extended programs and concerts, we have been able to make the largest contribution to the Cantors Institute this year.

I again wish to express my sincere appreciation to the men of the region for their assistance and coopera-

tion for making this past year a most fruitful one and trust that the men will give their continued support to the newly elected Officers.

## NEW ENGLAND REGIONAL REPORT

Hazzan Irving Kischel, *Chairman*

It is with great satisfaction that I am able to report that we of the New England region of the Cantors Assembly have grown in membership and have added many new and talented younger men to our organization. Twenty-five members comprise our group.

Since our inception, the activities of our Region have been channeled in two directions :

1. To elevate the dignity of our profession through an awareness of the manifold duties of a Hazzan to his congregation.
2. To emphasize the importance of the role of the Hazzan in the Jewish community at large.

The cooperation of our Hazzanim with the Jewish community of Greater Boston resulted in permanent headquarters being situated in the Associated Synagogue Building of Greater Boston,

A most successful Conference opened our season on "The Evolving Hazzanic Status". It was held at Temple Kehillath Israel, December 18, 1961. The morning session led by Hazzan Morton S. Shanok of Temple Beth El, Lynn, Mass. introduced Mr. Richard Neumann, Conductor of the New York Metropolitan Region Cantors Chorus who spoke on emphasizing Modes-Nusach-and Improvisation.

Participating at the luncheon were all the Hazzanim of New England. Rabbi Dr. Manuel Saltzman represented the Rabbinical Assembly of New England. Our guest speaker was Dr. Esor Ben-Sorek, Instructor of Judaica Boston University who spoke on "Influence of Prayer on the Human Mind."

Our afternoon theme was "The Hazzan Today" led by Hazzan Michael Hammerman of Temple Kehillath Israel, Brookline, Mass. Represented were Rabbi Jacob Schechter, Regional Director, United Synagogue. The laymen, Mr. Morris Spelfogel, National Vice President, United Synagogue. The Hazzan H. Leon Masovetsky, President Jewish Ministers Cantors Association of New England. A general discussion followed.

At our meetings, held once a month, we have stimulating discussions concerning all activities of our holy work. Weekly rehearsals of the Cantors Assembly Chorus are held under the direction of Professor Solomon G. Braslavsky, musical director of Temple Mishkan Tefila, Newton, Mass. For the first time under the auspices of the Cantors Assembly, The Choral Ensemble made its appearance at a combined concert at Temple Mishkan Tefila in behalf of the Cantors Institute on March 11, 1962. The following Temples, through their Hazzanim, jointly combined their efforts towards this event:

Temple Emeth, Hazzan Simon Kandler  
Temple Emanuel, Hazzan Gabriel Hochberg  
Temple Mishkan Tefila, Hazzan Gregor Shelkan

Following this event a concert on behalf of the Institute was held April 1, 1962 at Temple Beth El, Fall River, Mass., under the guidance of Hazzan Irving Schreier. The regular yearly concert will be held at Temple Shalom, Milton, Mass., by Hazzan Irving Kischel, May 10, 1962. Many other members will be raising funds through personal solicitations.

We are particularly proud of our appearance for the benefit of the school. A word of gratitude is due to the officers as annual events on their Temple calendars for the benefit of the Cantors Institute.

I wish to express my sincere appreciation to all the members of our region and to the members of the Jewish Ministers Cantors Association who have aided in all our endeavors. This organization today has almost 90% membership in the Cantors Assembly.

## **PHILADELPHIA REGIONAL REPORT**

*Hazzan Seymour Schwartzman, Chairman*

This year as in the past our most important activity and the one we devoted our greatest efforts to, was the Seventh Annual Concert Series. This year three concerts were held and we were able to double our contribution to the Cantors Institute Campaign because of its success.

Throughout the season the activities of this region have been many and I would like to mention some here:

Four social-cultural programs, regular monthly meetings, regular weekly rehearsals for our concerts, participation in community activities such as: Jewish Chaplaincy service, Music Educators and other areas, which were in need of our services or the services of the Cantor.

As chairman it has been my good fortune to have an excellent group of officers who have helped to carry out all these programs and I am happy to say that they will be working with me again next year. I would like to list their names here as a token of gratitude:

|                    |                   |
|--------------------|-------------------|
| Louis D. Goldhirsh | Hyman Sky         |
| Louis J. Herman    | Asher Mandelblatt |
| Sidney Karpo       | Harry Weinberg    |

The future is all mapped out for us and work will begin as soon as we return from convention. I know we can look forward to an exciting year filled with work and enjoyment.

## **TRI-STATE REGIONAL REPORT**

*Hazzan Abraham J. Denburg, Chairman*

"I want to take this means of commending you . . . for the wonderful cultural growth that you have exhibited through the years. I know of no other Region that has stressed musical growth as much as you have."

This is an excerpt from a letter dated Nov. 17, 1961 sent to us by our president, Moses Silverman.

1) We held three meetings this year with our annual gala two day year end celebration in June. At this

time, concerts to raise funds for the Assembly were first discussed and eventually promulgated with great success by Saul Meisels. Pledges were made in the amount of \$6600.00.

2) A music exchange of unpublished manuscripts was entered into with seventeen members participating. For the price of one recitative each participating member received seventeen recitatives. The selections were copied and run off by the chairman. One of our meetings was devoted to the study and presentation of these selections.

3) Guest lecturers during this year were Claus Roy, composer and program notes organizer for the Cleveland Symphony and associate of Dr. George Szell. He presented "Objective Comments about Jewish Music". Also, Hazzan Todros Greenberg of Chicago presented a memorable lecture on "Virtuoso Hazzanim of The Past", and reviewed his book "Heichal Hanginah V'Hatfiloh" with excerpts beautifully chanted by Hazzanim Harold Brindell and Irving Zummer.

4) We maintain our annual assessment in order to perpetuate our cultural programs.

We do not engage in negative conversations but ever seek to inspire and recharge ourselves in order to do greater good for our organization, Congregations, communities and Klal Yisroel.

## **WEST COAST REGIONAL REPORT**

*Hazzan Herman Hammerman, Chairman*

The West Coast Region had a memorable and exciting 1961. For the first time we made an all out effort to raise money for the Institute. We had a very successful Chanuka concert, artistically as well as financially. From the proceeds we presented the Cantors Assembly with a check for \$2,600. In addition, we also presented the University of Judaism with a check for \$1,000. The officers of the University were extremely helpful in our venture. We had a complete sellout of an auditorium seating 1,700.

Last summer we welcomed Pinchas Spiro to our Region. He has been a tremendous asset to us. We also had a two day convention in March and were honored to have with us Sam Rosenbaum and Moses Silverman. They gave our Region a tremendous lift with their presence. The Cantors Assembly of America is fortunate indeed to have such capable men at the helm.

We added Tibor Moses to our membership and expect several new members this year.

## **GREETINGS**

April 17, 1962

The Cantors Assembly of America  
Cantor Moses J. Silverman  
The Cantors Assembly of America  
1109 Fifth Avenue, New York 28, N. Y.

Dear Moses :

As president of the Rabbinical Assembly it gives me great pleasure to extend greetings to the Cantors As-

sembly. May your convention become the source of stimulation and enrichment for the Conservative Movement.

The 800 members of the Rabbinical Assembly, which now represents the Conservative Rabbinate in the world, join me in felicitating the Cantors of our Movement. Together we have a serious responsibility to raise the standards of the religious life and expression of our congregations and communities. The Cantor is a vital and integral part not only of the religious services but of the educational process of the congregation.

The Cantors Assembly is to be complimented for its efforts to upgrade both the knowledge and the status of the American cantorate. May you go forward in your dedicated efforts to achieve even higher goals in the future.

With good wishes to you and to your members in which the cantor of my congregation, Samuel Dubrow, joins me.

Sincerely yours,  
Edward T. Sandrow

May 8, 1962

Hazzan Moses J. Silverman  
President, The Cantors Assembly of America  
1109 Fifth Avenue, New York 28, N. Y.

Dear Hazzan Silverman:

On behalf of the National Association of Synagogue Administrators may I extend to the Cantors Assembly through you, its president, its very sincere wishes for a most successful convention.

Both our organizations, equal in age and proud of our affiliation with the United Synagogue are zealous of promoting all that is good and wholesome for the Conservative Movement.

I am certain that the results of your deliberations at this Fifteenth Annual Convention will prove of great value to the members of your Assembly as well as to the Conservative Jewry in the United States and Canada.

Sincerely,  
David I. Siegel  
President N.A.S.A.

May 4, 1962

Convention Chairman,  
Cantors Assembly of America  
1109 Fifth Avenue, New York 28, N. Y.

It is my privileged pleasure, as President of National Women's League of the United Synagogue of America, to extend the very warm greetings of all of us to the Cantors Assembly of America on the occasion of their 15th Annual Conference Convention May 13th to the 17th.

We salute your many gifted and distinguished delegates, and pray for the continuation of God's blessings upon all your endeavors.

Cordially,

Naomi Flax  
Executive Director

Mrs. H. Herbert Rossman,  
National President  
Flushing, N. Y.

Rev. Moses J. Silverman,  
President Cantors Assembly,  
Grossingers, N. Y.

Warmest greetings to you and all colleagues assembled. May Hazzanut continue to kindle the spark of Judaism in every heart and may we aspire to ever greater achievement.

Gershon Ephros

## ANNUAL REPORT OF THE EXECUTIVE VICE PRESIDENT

HAZZAN SAMUEL ROSENBAUM

My dear Colleagues :

We are in the midst of the season to which tradition has assigned the always refreshing custom of the Study of *Pirke Avot*, that short tractate of the Mishnah in which are enshrined the essentials of true piety.

The Cantors Assembly of America, now completing fifteen years is, according to the guide of Sh'muel Hakatan, at the age of concentrated and advanced study: *ben hamesh esrey la G'marah*. A time when a man is still not ready to face the real tasks of his life, but is rather busily engaged, after assuming his moral responsibilities at Bar Mitzvah, in the final preparations for life.

If I were to be asked for a capsule report on the state of development of the Cantors Assembly, I could do no better than this.

I truly wish we could leave it at that and that having said that I would sit down and allow the Convention to proceed with its overflowing programs of study, discussion and music.

But a convention is an unique opportunity for the leadership of an organization to meet face to face with the rank and file so that each can find out what the other is doing and thinking.

I am encouraged in this thought by the truly historic and magnificent reaction which we experienced a year ago when I had the difficult but unavoidable task of reporting to you the details of the trying year which we had then just completed. And I am heartened by the knowledge, born out of that experience, than an informed membership is an intelligent membership—a membership which can be relied upon to act wisely.

And so I shall begin exactly at the point at which we concluded last April 1961, with the unparalleled display of unity and courage with which this body resolved once and for all the question of its estimate of the place which the Cantors Assembly was to occupy in the constellation of the Conservative Movement, as expressed in the unanimous and courageous endorsement of the three goals of our Assembly.

1. The freedom to operate as an autonomous professional organization within the framework of the Seminary family and Conservative Judaism.

2. The freedom to represent our colleagues in whatever negotiations they choose to delegate to us.

3. The financial and moral encouragement of our movement in the growth and expansion of our Assembly and its activities by the movement we serve.

Now what progress have we made toward the achievement of these goals since that day? How far have we come, what have been the problems, what remains yet to be achieved?

First, it needs to be stated and re-stated that we are guided in our activities by an all-embracing and an over-riding loyalty to the philosophy of Conservative Judaism, to the Seminary and to each and every one of its constituent organizations.

It needs no repetition here that this has been the driving force of our Assembly since its inception and it is this point of view that has accompanied us through the years: years in which we have brought order, dignity, status, achievement and a new sense of dedication to our profession, and through this professional renaissance new glory and new beauty and new strength to the American Synagogue and the American Jewish community.

Our struggle for the freedoms called for in our goals was not a mad rush for power and self aggrandizement. Like the Jewish people, who were not really free-even after their release from Egyptian bondage, until they had accepted the yoke of the Torah, so we conceive these freedoms only in terms of ever loftier aims and ever stricter adherence to the moral, ethical and professional standards of our Assembly. This is the kind of freedom we seek and this is the kind of disciplined independence which has guided our every activity.

The new administration, led by our President, Moses Silverman, began to tackle its job almost before the din of last year's convention had faded. Last June along with a dozen new ideas and activities, we began to plan for the 16th Annual Convention. If this convention comes up to the high standards of previous conventions, it is due to the outstanding efforts of your officers and the members of the Planning Committee, Isaac Wall, Morris Levinson, David Leon, Morton Shames and its great chairman, Arthur Koret. And if events are moving smoother and more efficiently this year than in previous years it is due almost entirely to a new approach and to the devoted efforts of David Leon and his hard-working Management Committee, Abe Brodach, Abe Denburg, Yehuda Mandel, Sam Seidelman, Abe Shapiro, Morton Shanok, Robert Zalkin, Morris Levinson and Harry Weinberg.

If you are curious as to what goes into a convention, let me give you a few statistics-22 meetings of all kinds, 487 separate and individually typed pieces of correspondence, countless telephone calls and 230 return pieces of mail which had to be read, contents noted and acknowledged. This does not include the three general mailings to the entire membership nor the reams of correspondence and bookkeeping regarding reservations. The minutes of our final meeting on last minute details with the Grossinger staff two weeks ago, cover nine pages of single spaced type.

What cannot be calculated and reported statistically is the time which the committee spent in planning and the unsung and crucially important backstage work of our devoted and loyal Sadie Druckerman. Her interest, her loyalty and her devotion she gives almost as a mother to children. She eats, sleeps and dreams Cantors Assembly asking nothing in return except the knowledge that she is serving. If we could but imitate

a minute portion of her *mesirat nefesh* we could achieve heights of which we cannot even dream today.

I know I speak for all of you-and for myself in the prayer that God strengthen her and bless her with *Kol tov* so that we, her children and grandchildren can share her company and her spirit for many years to come.

#### MEMBERSHIP

This has been a year of outstanding growth. This evening we shall induct 22 new members into our Assembly. In addition we have in process the applications of four more members whose entrance into the Assembly requires only the formality of a vote at our June meeting. Add to that the six graduates who will, by a new ruling of the Executive Council, enter our ranks automatically upon graduation on June 3rd, and we will be able to finish the year with at least 32 new members.

#### PUBLICATIONS

Under the gifted direction of its Editor, Charles Davidson, the Assembly, this past year published four issues of "The Cantors Voice." Those issues contained thoughtful and helpful feature articles as well as items of personal and organizational import. Among the newly published pieces of music that were reviewed and brought to the attention of our readers were twelve new services and individual pieces, a chamber opera, two compositions for organ and four for piano. Also reviewed were seven recordings and two newly published books. Included in the recitative section of "The Cantors Voice" were four compositions of Schaposhnik, one of Jacob Sivan, David Chasman and Emanuel Barkan.

The Publications Committee has asked the Executive Board for permission to expand the present scope of our influence on the Jewish Musical scene to include the preparation and distribution of a new scholarly journal to be called "The Music Journal of the Cantors Assembly of America." Contributions have already been pledged by some of the world's leading musicologists, musicians and scholars, and by a number of our colleagues. It will be supported by subscriptions of members and interested musicians, libraries and laymen. The appearance of the first issue of the Music Journal in September will mark another stage in the development of our publications program which has seen "The Cantors Voice" grow from its earliest mimeographed form through its present 8 page printed format. Under Charles Davidson's reaction, it has gained in influence and interest steadily. The Music Journal will be its logical successor. Its format will be similar to that of the regular publication of our movement "Conservative Judaism" Containing anywhere up to 48 pages, this enlarged size will enable us to solicit and to publish papers of greater scope, depth and importance than we are currently privileged to do in our small newspaper. The Journal will also republish, from time to time, important papers from out-of-print issues of our convention proceedings.

I need not tell you the importance of this undertaking. Not only for the *yichus* it will bring us, although that is important, but also because it will provide the

stimulus and the opportunity for creative thinking and scholarly research in our own and allied fields and will provide an ever-growing literature with which we can enrich ourselves as professionals. The technical success of this venture will be in the capable hands of Charles Davidson and his editorial board but the financial viability of this undertaking will be in our hands. It will be our job first to become subscribers on our own; second, to enroll our synagogue libraries, our rabbis, our public libraries, our community libraries and as many of our friends and congregants as possible as subscribers. The publication of this Journal is part of our long range plan to establish an image of the hazzan in the minds of the American Jewish community. The professional-dedicated and disciplined whose interests range in all fields of artistic and cultural endeavor and whose professional pride make him an active and life long student. We are not seeking to create an image only. We are seeking to create that kind of hazzan. However, the image will come about only if we determine to live up to these ideals and goals. The image will then be a reflection of the truth.

#### REGIONAL REORGANIZATION

Our Assembly has grown. Its ranks number well over 300. Since our early years when our regional affiliations were first established, a great many changes have taken place. Some regions have flourished, others have declined, some have disappeared from the scene. This is understandable and to be expected. At the beginning of this year, your officers felt that the time had come to reexamine the makeup and distribution of our regional branches. In order that they may be more realistically located and in order that they may more efficiently fulfill the functions for which they were organized, namely, to increase and cement friendship on a local level among members, to establish a forum on the local level for continued study and to provide an arm of the Assembly on the local scene by which the aims, goals and plans of the Assembly as a whole can be furthered and to serve as a sounding board from which would come comments, opinions and suggestions to the national organization. Your President, therefore, appointed a special committee of which Harry Weinberg was the chairman and consisting of Kurt Silberman, Yehuda Mandel and Abe Denburg. The prime responsibilities of this committee were to canvas the country for eligible new members; to study the geographical regional divisions with an eye to making the work of these regions more effective; where necessary to establish new regions and reorganize old regions and, most important of all, to formulate a number of model programs which might serve as a guide to the regional branches.

Those of you who read your mail and follow the minutes of our Executive Council meetings know the thoroughness with which this committee carried out its duties. An exacting regional study program which took more than two months was carried out by this committee. Thereafter, a great deal of time was spent on analyzing the results of the study. Finally, early this year a new regional setup was announced. Briefly, it is this:

1. Philadelphia Region now includes surrounding communities in Pennsylvania, Delaware and New Jersey.

2. A New Jersey Region has been established with members, in and around Southern New Jersey.

3. A new Metropolitan New York Region has been established with membership open to hazzanim of the five boroughs and Westchester.

4. A Long Island Region of members serving in Nassau and Suffolk Counties.

5. The Connecticut Region remains as it was with one member from Springfield, Mass.

6. The former Seaboard Region has been reorganized with emphasis on greater membership concentrated in the Washington-Baltimore areas.

7. The Chicago and New England Regions remain as they were.

8. The Tri-State Region has been reorganized into three sections which will operate independently generally, but which will cooperate in larger annual projections.

Section 1 consisting of members in Pennsylvania and Northern Ohio.

Section 2 consisting mainly of members from Detroit and its surrounding communities.

Section 3 consisting of members from Southern Ohio, Indiana and Kentucky.

The Florida Region now encompasses men from Miami, Jacksonville and Savannah, Ga.

Northern New York and Canada have been reorganized into a two section region as has the West Coast Region.

Tentatively, regions have been established in the North Midwest in the Midwest, in the South (excluding Florida), Texas and the Northwest. We also are grateful to report a region from the State of Israel consisting of our colleagues Glantz and Karch.

It is obvious, if one looks at a map, that some of these regions cannot hope to be as effective or active as others. We are pinning our hopes on the eight regions in and around large urban centers. We hope, too, that the other nine regions in less popular sections will, make some effort to get together, even if on a limited basis, for it is on the regional level that the greatest amount of education, public relations, comradeship can be fostered. Many projects which are unthinkable in the hands of a single member became reasonable and attainable when carried out on a regional basis. Our new regions will begin activity this coming year. They will have a wonderful head start if, for their first year's activity, they adopt even a few of the tested and proven model programs which the Regional Study Committee has distributed to them. If they and we are fortunate, they will develop amongst themselves the spirit of *ahava* and *achva* which motivate and permeate some of our most successful regions. I cannot urge you too strongly to heed the calls of your new regional chairmen. Make an effort to attend meetings, to participate in programs and to take part in the discussions and deliberations. You and we will be enriched. The Assembly is deeply indebted to Harry Weinberg and to his committee.

## **PLACEMENT COMMITTEE**

On a practical basis, the heart of the Cantors Assembly is its work in the field of placement. Independence in this area is of such basic importance to us that we have permitted ourselves to strike out on our own and to meet some of the problems which that step has brought rather than to relinquish this hard won privilege. The entire sense of discipline of the Assembly, aside from the philosophical and ideological considerations which our members feel, draws its strength from the success of our Placement activities. For members, a successful placement program means basically the assurance of a livelihood but our placement program serves not only members alone, it serves, even more importantly, the synagogues of our movement. A successful placement program means that congregations across the country come to know and respect the recommendations of the Cantors Assembly. It means that a cantor who joins a congregation after having been recommended by our Placement Committee joins with an already accumulated backlog of good will and prestige. Of course, it is up to him to fulfill the promise inherent in his recommendation but at least he starts on the right foot. Of equal importance is the fact that a by product of our placement program over the years has been the gradual but certain elimination from the American scene of many of the abuses and shameful practices which were so common in the act of choosing a hazzan years ago. Their elimination has brought dignity not only to us but to the synagogue as well. The whole process of finding a hazzan is being gradually removed from the market place to the more respectful area in which our Placement Committee operates. Early last fall we reported to you the results of our first year's independent placement activity. I must say that it was a remarkably successful report. The credit goes not only to the devoted and hard-working placement Committee but to each and everyone of you. Since our last convention and since the unanimous decision was taken to retain the responsibility of placing our own men, the loyalty of not one single member has wavered. The dire predictions which a few voiced at our last convention, that a hazzan without a position would be torn between the needs of his family and the desire to be loyal to our Assembly and that the needs of his family would outweigh his loyalty to us, proved false.

The thought that our men would desert us when the chips were down has proven groundless for each of us realizes that so long as we remain united in our demands and in our just and honorable goals we can and will succeed.

Since September when the report of which I spoke a moment ago was distributed to our membership and to the leadership of our movement, we have continued to operate. We are now in the midst of a most active and successful placement session. Up to this point, we have received requests from 50 congregations for the services of a hazzan. Twenty-seven of these we rejected. This is important. Twenty-seven congregations were offering positions which were simply below even the minimum standards which our Placement Committee considered suitable for our members. We explained carefully and politely to these congregations

that they could not hope to obtain the services of a competent and devoted hazzan at the salary they were offering or one who could reasonably perform the many functions they were suggesting. As a result of our discussion with these congregations, five of them changed their demands and raised their sites to the point where we can now ask a member of our Assembly to consider their offers. I think with these acts we brought home to these congregations the idea that hazzanut is a profession which demands good preparation and even greater dedication; that good hazzanim deserve posts which will allow them to maintain themselves in dignity and in some relationship to the living conditions of the congregation. We made it a point to suggest to congregations who could honestly not afford a hazzan not to settle for a free lance or poorly trained one just because he would accept a lower salary. All too often such men do not work out and leave a bad taste in the congregation which future hazzanim must work doubly hard to overcome. This is almost as important a facet of the activities of the Placement Committee as actual placement, for it is part of our long range plan to point out to the American Jewish community the rightful position of a hazzan. Of course, some congregations prefer to go elsewhere but this is a calculated risk and if we are to judge by experience, they will return to us, sadder and wiser, in the years to come. Twenty congregations have applied to us for High Holiday hazzanim. Forty members have applied to us for placement recommendations. However, almost half of these are really not serious requests and are in the nature of explorations. We are in a fortunate position that only a handful of our members-less than five-must be placed by the coming fall. Fifteen are seriously and anxiously looking for placement but can remain where they are if they do not find something suitable. Realistically, then you can see that we are experiencing a year of exceptional stability and that if there is a shortage, it is a shortage of good candidates. We have also received sixteen requests from non-members for recommendation to full time posts and twenty-four requests from non-members for High Holiday posts.

Even in dealing with non-members we have been scrupulously careful and recommended only those men who we think can do the job creditably so as not to cast negative reflections on the integrity of the Cantors Assembly. As a result, we have refused to accept the applications of those non-members whom we cannot honestly recommend.

Even though serious placement has this season been under way for a little more than two months, we have already placed five of our members in yearly positions; two of our members in High Holiday posts; seven non-members in High Holiday posts and two non-members in yearly positions.

We look forward, within the next several weeks, to concluding arrangements for at least six important posts.

I would be blindly optimistic if I were to allow you to infer from this report that there are no problems. There are and I should like to mention only one of them. The greatest problem which our Assembly faces is the sad fact that there is not one placement agency

in our movement but two. What makes this even more unpleasant for us is that the second placement agency operates with different goals in mind and different standards than ours. Because this agency cannot recommend members of our Assembly, it must of necessity look for its manpower in other places. As a result, men are being recommended who do not meet the acting requirements of our Assembly and who do not subscribe to the professional standards and disciplines of our Assembly.

The confusion that this creates in congregations, among hazzanim and even among the students of the Cantors Institute has already done great damage. The average congregation is not aware of the differences between the two agencies and, as you know, we have carefully refrained from washing our dirty linen in public. As a result, this agency recommends candidates which it has neither the power, nor the function to discipline or to instruct. The poor reflection shines equally on us as it does on them. Even more damaging is the confusion which this arouses in the minds of the students of the Cantors Institute when they are told that there exist two recognized placement agencies for the movement and are told that they may register with both agencies. Can we blame the student if he does not turn to us?

We have over and over again brought this fact to the attention of the leadership of the Seminary and the United Synagogue and we shall continue to do so. We have pointed out that if, as they readily admit, we have brought order into the area of hazzanut and hazzanim placement, it is due entirely to the fact that we have the authority and ability to discipline our members, to set standards for them toward which they will strive and that we likewise set standards for congregations to which, sooner or later, they must subscribe. Introducing men, not subject to these standards and disciplines, weakens the very order which the Cantors Assembly was created to bring about.

There should no more be 2 hazzanic placement agencies than there should be 2 rabbinic placement agencies.

This, it seems to me, is our most urgent business in the field of placement and we shall not desist until the full impact of the existence of this second placement agency is brought home to all concerned. We shall continue also in a positive vein to be so careful in our placement, to be so attentive to the needs of congregations that ultimately even the most remote community will know that ours is the source from which their hazzanim must come not only for our benefit but for the benefit of the congregations of the movement and for the movement itself.

I would be remiss if I left the subject of placement without reference to the debt we owe to our colleagues, Morris Schorr, Chairman, Abe Friedman, Yehudah Mandel, Morris Levinson and Sholom Nelson, for giving so liberally of their time and effort in their work on the Placement Committee. It is they who have helped us maintain our reputation and record and it is they who have earned the scores of grateful letters we have received from congregations who have been pleased with what we have done for them.

#### COMMISSIONS

If someone were to ask me what our greatest achieve-

ment of this past year has been, I would say, without question, that it is the completion of a task which is symbolized by the ceremony which will follow this afternoon. At that ceremony we are to distribute almost 200 certificates of commission to qualified members of our Assembly. This ceremony had its beginnings more than four years ago when, under the leadership of our first Executive Vice President, David Putterman, we began negotiations to obtain for ourselves a Charter from the State of New York, a Charter containing specific provisions empowering the Cantors Assembly, for the first time in the history of American hazzanut, to give some legal recognition to those members of this profession who meet the high and exacting qualifications which one expects of a minister of religion.

All recent legislation pertaining to clergymen define a clergyman as one who is either licensed, ordained or commissioned. In each case the federal law permits recognized agencies of each denomination of each religion to grant to qualified men one or more of these certificates of recognition. Because we are zealous of this authority, our Assembly has made every effort to make certain, as far as is humanly possible, that the recipients can stand side by side with all ministers of all faiths and that they can be judged by the same standards to which all ministers must subscribe: standards of training, education, personal character and, in our own particular case, the standard of dedication of one's entire efforts to the pursuit of hazzanut. We have chosen for this honor only those men who can meet the closest scrutiny and, as you know, after deliberations and discussions which took almost a year. Each man was voted upon individually. Where there was a question of doubt, the case was thoroughly and carefully investigated. According to my latest records, 180 men are today to receive their commissions, nine more men will be eligible as soon as they have satisfied their financial obligations to the Assembly. For the time being, it was decided that retired men and men not actually engaged in hazzanut would not receive these commissions.

A small number of our Assembly, because they do not occupy full time posts or because they pursue additional unrelated careers in conjunction with their hazzanut will be ineligible until such time as they change their professional patterns. I know that for these men, this is an unhappy decision as it is for us as well. We certainly would be more elated were we able to announce that the entire membership of the Cantors Assembly from A-Z could meet these standards but if this commission is to have any value at all, it must be distributed on the basis of the highest common denominator not the least. There are a good number of men who will receive their commissions just as soon as they complete the three year membership requirement. From time to time each year we shall check our records so that commissions may be awarded to them with the least delay. This commission identifies its owner as a duly commissioned hazzan-minister, commissioned by the Cantors Assembly and licensed by his congregation to function as such and is, therefore, entitled to all considerations, rights and immuni-

ties which the law grants to other ministers of the gospel. It is not a degree ; it is not ordination.

I would urge a word of caution. This year has seen two legal challenges to our ministerial status by two agencies of the federal government.

The Social Security Agency has questioned the propriety of a hazzan enrolling as a minister.

In a test case which we have been pursuing, we **have** had a final hearing before the highest authority of this agency and are momentarily expecting a decision. Should the decision be in our favor, as we have every reason to expect, our attorney will advise us on the proper time and method of enrolling in Social Security as ministers. Those of us who are currently enrolled merely as employees of our congregations will not be required to change this category, unless they care to, since ministers have an option of enrolling either way. In terms of dollars and cents, it is cheaper to enroll as an employee, since in that case the congregation pays half of the annual premium. But a favorable decision will enable those members whose congregations do not choose to obligate themselves for Social Security to enroll as ministers. They, of course, will have to pay their full premium out of their own pockets. But more important in terms of a legal precedent, such a favorable decision will be a great source of support for our argument that we are indeed ministers. Should the decision be unfavorable, we will then **have** the opportunity to test this case in court. If we should have to make this decision, it will be made when the time comes.

Another unfortunate incident has been the case of a cantor who was denied his request for a parsonage deduction by the Internal Revenue Service and whose case was published in their monthly journal and somehow received the widest publicity and distribution.

As I have indicated to you in recent mailings, we do not know who this cantor was, whether he was qualified or not, whether he belongs to a professional organization or not, what sort of service he renders to his congregation and what recognition his congregation gives to these services. Our attorney has indicated that we need not accept this decision and that we are within our rights to continue to file for parsonage allowances on the grounds that are stated in our commissions. Eventually, this case, too, must have a hearing or a court trial. In the meantime, I would urge you to be discreet. If there is any question at **all**, from your congregation, about your status please be in touch with me immediately. Do not institute legal procedures on your own, do not request a hearing before any governmental agency without consulting with our office and with our attorney. We have the great good fortune to have as **our attorney, Dr. Mitchell Salem Fisher** who is himself an ordained rabbi, a leading attorney with wide experience in religious corporation law and who is, incidentally, the attorney of the New York Board of Rabbis. He has been more than gracious with his time, advice and **assistance and** has indicated that he would be happy to discuss with your own lawyer or accountant any specific problem which you may have if you will channel such **problems** through our office. Until a decision **in the Social**

Security case is forthcoming, it is advisable not to make any changes in Social Security enrollment and, if possible, not to begin any new enrollments.

We firmly believe that the commissions we are about to distribute are documents of historic importance that will gain in influence and meaning over the years; so much so that men who are not now eligible will consider it of prime importance to so practice their profession in order that they become eligible.

There were several additional important events of this past year's activity which I will only mention to you and which I will allow our President, Moses Silverman, the opportunity to expand upon them in his report. These are our relationships with the Cantors Institute, our very gratifying visit to the West Coast and a particular happy event, the imminent formation of a Cantors Council, an all-embracing organization composed of the three great national bodies of hazzanim. This is an old dream of all of us which the persistent energy of our President is soon to bring to realization.

### DUES

AS YOU can see, we have had a busy and active year. We have grown in number, we have grown in **stature** and we have grown in the service we **render to our** members. We have even greater plans for the future. In the absence of any outside **financial support**, we have to be concerned both about our current financial stability and the need for assuring **our** future financial security. We have simply outgrown our ten **year old** dues schedule.

While we are not relinquishing our request for assistance from our movement, we, nevertheless, cannot, in all justice, ask for outside assistance until we are convinced that we **have** exhausted every possibility of our own resources to maintain ourselves and to secure our future. At a two day conference held in November, which was attended by **over fifty of our** members, the proposal was made that we increase our dues schedule in keeping with our increased needs and in keeping with the great increase in the general cost of living over the last ten years. The plan we have adopted is a simple one. Members will be asked for increases based on their ability to pay so that those in the lowest salary brackets will be increased by only 16% while those in other brackets will be increased at a growing rate until those in the highest categories will be increased 60%. The Executive Council voted unanimously to approve this new schedule. While it is not required to do so by our By-Laws, the Council, nevertheless, thought it would be in the interest of true democracy to ask this Convention, the final source of authority, for its approval. If approved, the increase will go into effect for the coming year. According to this schedule, those who now pay

|    |          |    |
|----|----------|----|
| 20 | will pay | 26 |
| 26 | —        | 30 |
| 30 | —        | 36 |
| 36 | —        | 46 |
| 40 | —        | 66 |
| 46 | —        | 60 |
| 60 | —        | 76 |

This increase will mean an increase in revenue from dues from the current figures of about \$8500 to \$12,000, an increase of \$3500. It is the unanimous feeling of our Executive Council that this request is justified and reasonable and I urge its adoption this afternoon.

One of the great hazards of writing a report such as this is that sooner or later one arrives at the point at which he must give recognition to the men in the organization who have participated in its activities, who have given it leadership and direction. There is always the danger that someone will be forgotten.

This year this hazard is greater than ever for we have had almost unparalleled participation in the affairs of our Assembly by the rank and file members of the Assembly and by its leaders. But, I am so deeply grateful to everyone who has helped that I will face the hazard nevertheless.

In addition to those I have already mentioned, there are the members of the Executive Council, the Chairmen of the regional branches who have given of themselves, of their thinking and of their spirit. With few exceptions, their attendance at meetings and participation have been outstanding. Their concern for the welfare of our profession and for those who practice it is deep, sincere and productive.

I cannot allow this report to come to a conclusion without indicating again our gratitude for the advice and assistance of the founder of the Cantors Assembly and the new grandfather, David Putterman. Would that we had many, many more grandfathers of this type.

We have also been heartened by the continued interest, and activity of our immediate past president, Isaac Wall, who promised that he would not fade away like old generals and who, despite illness earlier this year, has been an indefatigable participant in all of our affairs.

I come now to two men about whom it is not easy for me to speak because of my personal affection and love for them. The first is our Vice President, Saul Meisels, whose energy and zeal, sense of justice, and humanity have not diminished one wit over the years since I have known him and who has made almost unique contributions, musically, financially, philosophically and personally to the welfare of our Assembly. And this while he carries on a program of activity in his own life and congregation which, I dare say, is second to none in this Assembly. His prime concern this year was our campaign for the Cantors Institute and I have purposely left that report for him to make at the scheduled time. It is enough for me to say that I know that he will not rest until every possibility has been explored and that if it is in the power of any single individual to help us meet our goal of \$30,000, it is in the power of Saul Meisels.

I know that you are all aware of the many, many reasons why this campaign must succeed. It is a source of financial support to us-the only support which we receive directly from our movement. Organizationally, it is the only strong bond between us and the Movement-a bond which we dare not jeopardize, particularly at this stage of our development. It is our one voice in court before the administration of our movement; but even more important, it is the

stuff of which the future of our profession is being created. Nothing that we have ever done for ourselves can ever be as meaningful in terms of the future-and, after all, that is the only way we can live and think-nothing will ever mean as much as the establishment of the school and our continued support of its activities.

In spite of the problems, in spite of our differences we cannot permit this school to founder for truly, of the graduates of that school we can say *ki hem chayenu v'orech yamenu*. They are our life and they will lengthen our days . . . *uvahem nehege yoman valayla* and if I may translate rather freely, we should meditate upon them, think about them, concern ourselves with them day and night.

The other man about whom I must speak now is our President. I have known Moses for almost a decade now. His visible and audible charms and talents are known to you as well as they are to me but only my close work with him these last few years has exposed me to his tremendous talent for organization, his high sense of right and wrong, his forceful and direct personality, and his deep and abiding concern for *hazzanim* and *hazzanut*. Only now do I know of their depth and extent, only now can I tell you what his wide ranging friendships, contacts and good friends have meant to the prestige and success of the Cantors Assembly. Only now can I tell you how he has never hesitated to put these friendships and these contacts to work, not for himself but for the greater good of our Assembly. His forthrightness, his sincerity, coupled with all of the other qualities make him a president of whom we can all be proud.

And so, much too long after I have exceeded the limits of your patience and endurance, I come to the end of this report.

It has been a good year, everything considered. One of activity and growth. I am proud and pleased that you have seen fit to ask me to add my small contribution to the grand total.

What of the future? To what can we look forward? I am neither prophet nor son of prophet. Yet, somehow I cannot shake the conviction that the future is there for us to see and to grasp. All we need to know is where and how to look.

I am convinced of this more and more everytime I am in an airplane.

Flying high, way up, close to God's heaven, you look out the window for miles as far as the eye can see there is the horizon-a horizon which stretches before you, but which you never seem to reach. And yet when you arrive at your destination hundreds, even thousands of miles from where you started, you realize that you have progressed, you have reached the horizon-only now there is a new one beckoning.

Sometimes when you fly you are not so fortunate. The weather is bad-clouds all around you-and the visibility extends only to the window at your side-and not beyond. And you notice-for the first time-that the window is dirty, that here and there the molding is cracked and marked, or that the curtain is torn and stained. Instead of the glory of God's handiwork there is meanness and gloom.

I cannot help thinking that it is so with us and our work.

When we direct our attention to the historic and elevated goals which we have set for ourselves, we may sometimes feel that we have made little progress. But when we arrive at our destination-when we complete a year-and take stock of where we were and where we are, we find that we have made progress. We are further along-another horizon-another year beckons and with God's help we will continue to strive toward it.

If, in moments of darkness we can see only to the window-only the dirt and the cracks, we dare not be discouraged. We dare not mistake the window for the horizon.

I think our destiny is as wide and as far as the horizon-as great as our eyes can see and our hearts can dream. Each year has proven that we *can* reach a horizon, even though we may need to pass through moments when the vision is blurred, the mind confused and our sights foreshortened.

This is my faith and my hope for the future for each of us and for our Cantors Assembly.

God grant us the vision to see our goals, the patience, the courage and the determination to attain them; the serenity to endure the confusion of darkness which must sometimes be our lot, and the wisdom to understand the hearts of men; only then will we be worthy to lead others in their search for Him. Amen.

## NOMINATIONS COMMITTEE REPORT

*Hazzan W. Belskin Ginsberg, Chairman*

The Nominations Committee presented the following slate of officers for the year 1962-63, which was unanimously elected by acclamation.

|                    |                           |
|--------------------|---------------------------|
| Moses J. Silverman | President,                |
| Saul Meisela       | Vice President,           |
| Samuel Rosenbaum   | Executive Vice President, |
| Morris Levinson    | Secretary,                |
| Arthur Koret       | Treasurer                 |

In addition to the slate presented by the Nominations Committee for membership on the Executive Council there were also several nominations from the floor.

The following were elected to the Executive Council:

For 3 year terms:  
Mario Botashansky  
David Brodsky  
Charles Davidson  
Saul Hammerman  
Abraham B. Shapiro  
Harry Weinberg

Members of the Nominations Committee:

William Belskin Ginsberg, *Chairman*  
David Leon  
Morton Shames  
Isaac Wall.

The Executive Vice President reported on a proposed change in the schedule of dues which had been approved in November 1961 by the Executive Council. Although

not bound by the By-Laws to do so the Executive Council chose to present the proposed new dues schedule to the Convention for its approval.

There was unanimous agreement on the need for an increased schedule of dues. A lengthy discussion ensued on the details of the proposed increase.

The following dues schedule was unanimously adopted to become effective beginning with the next fiscal year, July 1, 1962:

|     |                                  |         |
|-----|----------------------------------|---------|
| A — | Earnings up to \$4,999 . . . . . | \$26.00 |
| B — | \$6,000 to \$6,999 . . . . .     | \$30.00 |
| C — | \$6,000 to \$6,999 . . . . .     | \$36.00 |
| D — | \$7,000 to \$7,999 . . . . .     | \$46.00 |
| E — | \$8,060 to \$8,999 . . . . .     | \$66.00 |
| F — | \$9,000 to \$9,999 . . . . .     | \$60.00 |
| G — | \$10,000 to \$11,999 . . . . .   | \$66.00 |
| H — | \$12,000 and up . . . . .        | \$76.00 |

## INDUCTION OF NEW MEMBERS

*Hazzan David Brodsky*

*Chairman, Membership Committee*

My dear Hazzanim and Friends :

It affords me great pleasure to have the privilege of inducting the new candidates for membership, into the Cantors Assembly of America.

*Tzur Olamim, Rock of Ages :*

With gratitude and with hope, with song and with chanting, we lift up our hearts to Thee, Who graciously bestowest knowledge on man. Imbue those who are to be installed as new *haverim* into our midst, with the light of Thy truth, so that they may gain an ever clearer insight into the wisdom of Thy ways. Amen.

The Hazzan is the bearer of a great and continuous tradition of the *Shirei Israel*, The Songs of Israel, as it poured out of the hearts and souls of the generations of our people during its age-long struggle for survival as the "Witness and the servant of the Lord."

Upon the Hazzan was laid the sacred responsibility of being the faithful *Sheliah Tzibbur*, to minister at the altar of Israel's faith, to bear the prayers, the hopes, the fears, the sorrows, the aspirations of His people on the wings of melody to the throne of God.

In order that the Hazzan may exercise a beneficent influence upon his people, who regard him as a religious functionary and a minister of Hazzanut, he must, by his life, by his faith and by his devotion, stand as an exemplar to those to whom he would minister.

Thus, the Hazzan became the interpreter of the Jewish soul, as it revealed itself in the ecstasy, grandeur, and mystery of prayer, adding glow and color and beauty to the synagogue service. We must cherish these ideals and increase our efforts to bring even greater glory and reverence to our sacred calling.

I regard it as a singular honor and privilege to welcome the new chaverim into our midst as full-fledged members of the Cantors Assembly of America.

It is our hope that each of you will be faithful to the extent of your ability to all the duties and responsibilities devolving upon you.

As members of this progressive and dynamic organization, may each of you ever find genuine spiritual satisfaction and joy in our endeavors.

The following colleagues have satisfactorily met all our standards and requirements for membership:

Emanuel Abrams, *Illinois*  
Bertram T. Allen, *Racine, Wisconsin*  
Zvi Ben-Sholom, *Chicago, Illinois*  
Abraham Fogel, *Amityville, New York*  
Charles Freedland, *McKeesport, Penna.*  
Norman Geller, *Quincy, Massachusetts*  
Hyman Gisser, *Montreal, Canada*  
David Grunberger, *Warren, Ohio*  
Henry Hearst, *Swampscott, Massachusetts*  
David Hiesiger, *North Bellmore, New York*  
Louis Klein, *Oak Park, Michigan*  
Jerome Klement, *Chicago, Illinois*  
Jerome B. Kopmar, *Albany, New York*  
Nathan Levinson, *Philadelphia, Penna.*  
Abraham Lubin, *Dayton, Ohio*  
Tibor Moses, *Pasadena, California*  
Morton Pliskin, *Chicago, Illinois*  
Sherwood Plitnick, *Paterson, New Jersey*  
Allan Stearns, *Skokie, Illinois*  
Joshua Stiel, *Millburn, New Jersey*  
Marshall Wolkenstein, *Philadelphia, Pa.*  
Irving Zummer, *Chicago, Illinois*

By virtue of your qualifications and this induction ceremony, you are now an integral part of the Cantors Assembly of America. I bid you welcome.

Hazzan Brodsky concluded with the chanting of part of Psalm 57.

**TUESDAY, MAY 15, 1962**

**DINNER SESSION**

**THE PRESIDENT'S REPORT**

**Hazzan Moses J. Silverman**

I want to thank you, dear friends, for the privilege of serving you in the year which is drawing to a close.

In a sense, we are gathered here in convention for the ceremonies of "Hagbaah and Gelilah". "Hagbaah"-to lift the standards of our sacred calling before the eyes of all Israel. "Gelilah"-to symbolize the rolling of the scroll back to its beginning-the eternal renewal of our efforts in the service of God.

Just a year ago I stood on this very platform and spoke to you. In my acceptance of the Presidency of the Cantors Assembly of America, I talked of my aspirations and goals and of what I hoped my administration would accomplish. It is altogether fitting that I should make an accounting, so to speak, and this is what I shall do. I want to take the aims of which I spoke and report to you on our progress with each of them.

One of the first things I mentioned last year was the great need for closer liaison between the administration of our Assembly and the various Regions. At

the time, I did not appreciate how demanding the time consuming the task of serving as your President would be. However, I was determined to visit at least some of the Regions in my first year of office.

I had the pleasure of going to Detroit and attending a Tri-State meeting there. I was joined by our Vice-President, Saul Meisels, and spent practically an entire day in meetings with our colleagues in that Region.

I have had occasion to attend one or two meetings of the Metropolitan Region here in New York and have come to know these men much better. They are sincere and dedicated.

Arrangements were made for both Saul Meisels and Sam Rosenbaum to visit the Chicago Region on separate occasions. Incidentally, since I am from Chicago-a note of personal pleasure-this Region has grown tremendously in the last few years. You will note in the Convention program that of the 22 men who were inducted as new members this year, six are from the Chicago area.

A few weeks ago, Sam Rosenbaum and I went to the West Coast to participate in a two day Seminar conducted by our West Coast Region. We were welcomed most warmly, and our colleagues made our stay a memorable one.

The first day of the Seminar was given over entirely to Assembly matters and was for Assembly members only, and the second day was devoted to study and workshops, with Cantors of all groups present. After introductory speeches by Sam and myself, the questions flew fast and furiously. When we finished on that first day, I can tell you that the men in the California Region knew beyond a shadow of doubt, that they were part of a thriving and growing organization. They drew strength and encouragement from us and we, in turn, drew inspiration and satisfaction from them.

Both Sam and I have received a number of letters from the men in the Regions we have visited, indicating their great pleasure in having us, and informing us (as one Hazzan put it, if you will forgive the vernacular) of "the shot in the arm" we brought to them. Please do not construe this last remark to be immodest. On the contrary, it points up most clearly the great need for narrowing our boundaries. It points out the great need for bringing our men together, thus forming a closely knit fabric and, at the same time, an organization of unified creativity.

In passing, I might mention that Cantors present at the California sessions on the second day were quite impressed with what they saw and heard and even though they are already affiliated with other groups, asked about the possibility of becoming affiliated with our Assembly. This is truly a great compliment to the California Region and to Hy Hammerman, their dynamic chairman.

Surely, you will agree with me that we followed through on the promise of closer liaison, but what I really want to tell you is the results of these visits. We were tremendously impressed with the calibre of our men, their seriousness and concern for the Hazzan and for the Hazzanut. What pleased us more than anything was to be made aware of their great zeal for

continued study in Hazzanut. I did not visit all of the Regions, but I hope to do so during this year. Certainly, I feel we are off to a good start.

I also talked about a more direct communication between the Cantors Institute and the Cantors Assembly. May I tell you that this year has made what was a pleasant acquaintance with Rabbi David Kogen, into a cherished friendship. Not only is Rabbi Kogen an intelligent and dedicated young man, he is a warm and outgoing person with an ability to put one completely at ease. I have seen him many times this year, I have spoken to him practically every time I have been in New York, we have conducted a rather steady correspondence and I have always found him cooperative and encouraging to our administration, not only in matters pertaining to the Cantors Institute, but in Assembly matters as well.

At my suggestion, and with the help of Rabbi Kogen, the Executive Council and some of our members in the New York area, had the pleasure of meeting a number of students and the faculty of the school at a "Kabalat Panim" held a few months ago. It was a wonderful evening. Our beloved Max Wohlberg, representing the faculty, spoke beautifully, as did Rabbi Kogen. Some of the students participated in a very fine musical program. On your behalf, we presented each student with a number of our publications which they accepted with great appreciation. It is a beginning-I would say a good beginning-but it is something we hope to intensify.

At this point, I would like to extend my congratulations to every one associated with the Cantors Institute on the occasion of its Tenth Anniversary. Much will be said about the Institute at this Convention and rightfully so. I know that you as members of Cantors Assembly join me in a feeling of great pride in our association with the Cantors Institute and, through the Cantors Institute, with the Jewish Theological Seminary of America.

I know, too, you need not be reminded of the importance of bringing our campaign to a successful culmination. Our forceful and dynamic Campaign Chairman, Saul Meisels, has worked very diligently. It would be very nice to know that one day there will be enough money for members of the faculty-well known scholars-to be subsidized by the Cantors Institute for the purpose of writing scholarly papers and doing extensive research in the field of Hazzanut. In effect, we want our Institute to be something more than a school where Hazzanim are taught. We want it to take on the atmosphere of a University-with study, writing and academic research in the field of Jewish music and liturgy. It can be done, and I know that it will be done, not necessarily in my administration, but it can be done in the not too distant future.

I spoke last year about rapport with the Jewish Theological Seminary. I tell you the following, with a deep sense of gratitude to those who made it possible and, at the same time, in a spirit of elation. I believe for the first time in its history, a representative of the Cantors Assembly was invited to speak at the close of an Eternal Light program. I appeared on the "Eternal Light" the Sunday before Purim. I received letters from many of you, and from friends of

our colleagues throughout the country, telling me how pleased they were about this. I received a beautiful letter from the Chancellor of the Jewish Theological Seminary, Dr. Louis Finkelstein, a letter which I shall always treasure. There was also a gracious letter from Rabbi Kogen, whom I thank publicly for his kindness and cooperation, for all he had to do with my appearance on the program, and for his moral support. A note of good wishes and commendation came from Dr. Simon Greenberg, Vice Chancellor of the Seminary.

There is a possibility that we will be participating in four programs next year, and I am hopeful that one or two of these will be on television. The time has come, friends, to bring to the attention of American Jewry the fact that the Cantors Assembly of America has come into its own. At the risk of sounding facetious, but certainly not meaning to, I would like to say, that we are an organization of voices, and at last our voice is being heard.

In case any of you read my speech of last year in which I mentioned the goals I wanted to achieve, you will recall that I spoke of new offices, adequate secretarial service, etc. This is not easily done, and if I were to talk in terms of "unfulfilled desire", this would be the only one. Please do not misunderstand-every effort is being made to procure bigger and better office facilities. I have been negotiating with Mr. Arthur Katz, Executive Vice President of the Seminary. He understands our situation and I have every confidence that within the year we will be back at 3080 Broadway where we belong. These things take so much time because space is at a premium in the Seminary building, but I promise you persistence in this, because it is something we need, must have, and will have.

Now that I have reported on the progress made in the aims I listed last year, let me speak to you very briefly about other areas of growth this year.

1. We have taken in approximately 26 new members in 1962. This is indicative of rapid strides in increasing our ranks. There are many Cantors who could be, and should be, brought into our Assembly, and I am sure that within the next few years we will have a membership of over 600.

2. You received in the mail a complete analysis of our new major medical insurance plan. This is similar to the plan now covering members of the Rabbinical Assembly. It was chosen after hours and hours of careful deliberation and study, involving comparisons of many plans of various companies. The Joint Retirement Board utilized the services of a professional consultant. Every member should certainly avail himself of this benefit and enroll at once.

While on the subject of insurance, may I tell you about a project in which Sam and I presently involved -we are having our pension program restudied and evaluated to see if we can't arrange for even more benefits than it gives now. We have just learned, on good authority that there will be increased benefits.

3. The subject of commissions needs no comment from me. I just want to express my gratitude to the men whom I will not call by name, but who gave so much time and energy to this project. Let me put it this way-my profound thanks and appreciation to every member of the Executive Council for their un-

derstanding, and for making it possible to bring commissions to you in the first year of my administration. This is one of my very proud moments.

4. For some time, unbeknown even to the Executive Council, we laid the groundwork for a get-together. I suggested to Sam that I would like to know Arthur Wolfson, Cantor of Temple Emanuel and President of the American Conference of Cantors. Cantor Wolfson came to our office and we had a most productive visit. I suggested to him that the time had come for us to think in terms of organizing a unit that would serve Cantors of all denominations and the American Jewish community, as the Synagogue Council of America serves Rabbis of all denominations and the Jewish community. He was very much interested in this proposal, and right then and there we arranged for a meeting which subsequently took place at the School of Sacred Music.

I can tell you that the three Cantorial organizations present there were represented by earnest Cantors who saw the great merit of such a project. They accepted the idea with alacrity. We talked of our objectives, and the main theme which evolved from this meeting was that Cantors, no matter what the denomination, have mutual interests and mutual problems. What better way is there to cope with them than with a completely united front that would comprise 1,000 or more Cantors throughout the country. We had a second meeting, and a third one is scheduled to take place next month. The agenda for the June meeting contains the following items: Election of officers, selection of a permanent address, drafting of temporary by-laws, and the formulation of a program of action concerning Internal Revenue and Social Security laws as they affect the Cantor.

Mind you, only a few of us knew of the first meeting, after which I came to a meeting of our Executive Council on the same afternoon. I told the men where we had been and what our plans were. I can still hear the thrilling reaction of our Council to what they were told. They gave us their blessing and support, of course. I am proud to tell you, too, that the name we suggested for the group was unanimously accepted. It is to be called "The Hazzan-Ministers Council of America".

Incidentally, I just received an invitation as your representative to be a guest speaker at the American Conference of Cantors Convention to be held at Cincinnati in June. I accepted the invitation gratefully.

So, my dear colleagues, may I express my gratitude to you again for placing me in a position which made it possible for me to see the realization of another goal.

Now I come to the point in my report where I must express appreciation. There are so many I should thank, but time does not permit me this luxury. First, Arthur Koret and David Leon, Convention Chairmen, for bringing us this exciting Convention. David Leon -always willing and most able. As for our tried and true Arthur-what need I say? Through the entire year, both demonstrated to me that they were top-notch Convention chairmen.

My gratitude to Isaac Wall, my predecessor, to whom

I refer as the "elder statesman", who was at my beck and call and ever helpful.

My sincerest thanks to our Vice President, Saul Meisels-extremely competent, always reliable, and always available-a man of heart, determination and consecration. I am most fortunate to have him at my side.

My heartfelt thanks and deep gratitude to Morris Levinson, who served as Secretary Pro Tern, for his diligence and dependability. Morris took over on a moment's notice when our Secretary, Pinchas Spiro, moved to California.

I feel that no Convention of ours should ever take place without recognition of one who made the Cantors Assembly of America possible-for that matter, who made it a reality. When I speak of David J. Putterman with great affection, it is not only because my first born son is named David, too, it is rather because David Putterman represents a uniquely gifted and beloved personality in the story of the American Cantorate. There were many Kings in Jewish history, but there was only one David. We have had, and we do have, a number of fine leaders in our organization, but there has always been, and there still is, only one David.

We are told in the story of Samuel, "*V'neyr Elohim terem yichbeh*"--"The lamp of God was about to go out". There are many times in Jewish history when a lamp of inspiration seems about to flicker and die. But there are always those inspiring personalities who will not allow the lamp of God to be extinguished. Samuel, the Prophet, ministered in the Tabernacle from his earliest childhood. Surely, no one served with greater consecration and devotion. Of our own Samuel Rosenbaum, it can be said "*Kishmo Ken Hu*"--"As his name is, so is he". No words of mine can adequately express what he has meant and continues to mean to you and to me. His deeds and accomplishments speak for him.

To me, he has been an enormous source of support and strength. A warm personality, a man of deep concern for his colleagues, an unusually brilliant mind, a person of rare perception and great integrity-all this and so much more is the character of our Sam. He and I have done a great deal of work and spent so many hours together. We have traveled to visit the various Regions and between us has grown a friendship which is greatly cherished. I can honestly say that he has become as a brother to me. Not only do I have great respect and admiration for him, not only have I been blessed with him as our Executive Vice President, but I firmly believe that our Assembly has indeed been privileged to have him in this position.

It is my firm conviction that this man must be brought to us on a full time basis-and at once. We need him! We need him!

And now, Gentlemen, let me speak of our calling- Whenever we discuss the great Law Giver, the greatest prophet of our people, we have one name which signifies his noblest role. Moses was a military leader, Moses was a prince, a prophet, an architect, a poet, and yet we say of him "*Moshe Rabeynu*"--"Moses, our teacher". You well know how he taught. But, please indulge me and let me remind you.

At the moment of his greatest triumph when the mighty hosts of Egypt were overthrown and Israel stood free and joyous, "Az *Yashir Moshe*". Then Moses sang the meaning of that victory and we took his song and placed it into our daily prayer book. There is scarcely a devout Jew who does not know the "Az *Yashir*" by heart.

At the close of his ministry, when he summed up all of his teaching in the Book of Deuteronomy, his mightiest sermons were his songs. "*Haazinu has ha-mayim va-adabeyrah, V'tishma ha-aretz imrey fi*"- "Give ear, Ye Heavens, and I will speak; and let the Earth hear the words of my mouth." *Speak*, did you say? Then may I refer you to the 44th verse at the close of his glorious utterance "*Vayehaber et kol divrey hush&h hazot bozney ha-am*" and Moses spoke the words of this song into the ears of the people.

I believe he knew what all of us know-that which is taught to us in *song* we never forget. We are the custodians-we are the transmitters of the song of Moses, which contains his finest teachings. We are the transmitters of the songs of our prophets and poets.

My prayer for Hazzanim everywhere, and particularly here, is that our ministry be crowned with the knowledge that we have been instrumental in helping to illuminate and teach the word of God in prayer and song-in offering those who worship with us new insights into the ideals of the Jewish faith and of the Jewish people.

God grant that we continue to be worthy of our high calling.

## THE CANTORS ASSEMBLY OF AMERICA

presents

### SHABBAT MITZION

### ISRAEL SABBATH SERVICE

*Premiere Concert Performance of a New  
Sabbath Eve Service by Fourteen of  
Israel's Leading Composers  
Commissioned by Cleveland's  
Temple on the Heights  
and the*

*Cantors Assembly Of America  
Tuesday Evening, May fifteenth, 1962  
and the*

*Cantor Assembly of America*

at 10 o'clock

GROSSINGER'S

Liberty, New York

THE CANTORS ASSEMBLY of America is proud to present the Premiere Concert Performance of a new Sabbath Eve Service composed entirely in Israel by fourteen of its leading composers. The service was commissioned by the Temple on the Heights of Cleveland, Ohio on the occasion of the twelfth anniversary of Hazzan Saul Meisels and by The Cantors Assembly of America.

This commission is part of a long-range program of The Cantors Assembly to assure the continuity of the

synagogue's musical tradition and to help stimulate liturgical musical creativity in our time.

In choosing Israeli composers for this year's commissions the Assembly hopes to awaken, in the land of the ancient Bet Hamikdash, the long dormant passion and genius of the Jew for liturgical musical expression. Because we are privileged to see in our time the *kibbutx galuyot* for which our forefathers prayed in the nights of two hundred centuries, there are gathered today in Israel Jews from the four corners of the world. The music of this service, therefore, reflects the varied strains and brilliant hues of the synagogues modes in many of their variations. It is unique in that for the first time in two millennia synagogue composers created prayer-settings in their native tongue.

We extend our congratulations to Hazzan Saul Meisels, who conceived the project and in whose honor it was executed, and to Mr. Issachar Miron, noted composer and president of the Israel Society of Composers, Authors and Publishers, who acted as liaison between the composers and Hazzan Meisels. Without their talents and boundless energies the project would never have been completed.

It is in order to congratulate, as well, the officers and members of the Temple on the Heights and its rabbi, Rudolph M. Rosenthal, for providing the funds and the inspiration for the commissions and for an outstandingly beautiful world-premiere performance at a Service in Cleveland on April 6th, 1962.

The soloists this evening are all colleagues of the Cantors Assembly of America. They will be assisted by the Springfield Jewish Festival Chorus under the direction of Hazzan Morton Shames, a graduate of the Cantors Institute of the Jewish Theological Seminary of America and the distinguished hazzan of Congregation Beth El, Springfield, Mass.

A special note of thanks is extended to the men and women of the Festival Chorus and to their talented conductor for the zeal and devotion which they expended in the preparation of this concert.

## PROGRAM

|                            |                         |                            |
|----------------------------|-------------------------|----------------------------|
| Mah                        | Tovu . . . . .          | <b>Mordechai Zeira</b>     |
| Psalm                      | 98 . . . . .            | <i>Y ehezkiel Braun</i>    |
|                            | HAZZAN SAUL MEISELS,    | <i>Soloist</i>             |
| L'chah                     | Dodi . . . . .          | <b>Leib Glantz</b>         |
|                            | HAZZANSAMUEL DUBROW,    | <i>Soloist</i>             |
| Psalm                      | 92 . . . . .            | <i>Marc Lavry</i>          |
|                            | HAZZAN PHILIP BLACKMAN, | <i>Soloist</i>             |
| Barchu                     | . . . . .               | <i>Shlomo Hofman</i>       |
|                            | HAZZAN SAUL MEISELS,    | <i>Soloist</i>             |
| Ahavat                     | Olam . . . . .          | <i>Nisan Cohen-Melamed</i> |
| Sh'ma Yisrael and V'ahavta |                         | <b>Emmanuel Amiran</b>     |
|                            | HAZZAN GEORGE WAGNER    | <i>Soloist</i>             |
| Mi                         | Chamocha . . . . .      | <i>Leib Glantz</i>         |
|                            | HAZZAN SAUL MEISELS,    | <i>Soloist</i>             |
| Hashkivenu                 | . . . . .               | <b>Benjamin Bar-Am</b>     |
|                            | HAZZAN SAMUEL DUBROW,   | <i>Soloist</i>             |

V'Sham'ru . . . . . **Emanuel Amiran**  
 HAZZAN GEORGE WAGNER, **Soloist**

Chatzi Kaddish . . . . . **Issachar Miron**  
 HAZZAN SAUL MEISELS, **Soloist**

May the Words . . . . . **Menachem Avidom**  
 HAZZAN PHILIP BLACKMAN, **Soloist**

Magen Avot . . . . . **Ephrayim Ben-Haim**  
 HAZZAN SAMUEL DUBROW, **Soloist**

Kiddush . . . . . **Karel Salomon**  
 HAZZAN SAUL MEISELS, **Soloist**

Aleynu . . . . . **Moshe Wilensky**  
 HAZZAN PHILIP BLACKMAN, **Soloist**

Adon Olam . . . . . **Issachar Miron**

THE SPRINGFIELD JEWISH FESTIVAL CHORUS  
 HAZZAN MORTON SHAMES, **Conductor**  
 MR. ROBERT SWAN, **Piano**

#### THE SOLOISTS

HAZZAN PHILIP BLACKMAN  
**Beth El Synagogue, Philadelphia, Pa.**

HAZZAN SAMUEL DUBROW  
**Temple Beth El, Cedarhurst, New York**

HAZZAN SAUL MEISELS  
**Temple-on-the-Heights, Cleveland, Ohio**

HAZZAN GEORGE WAGNER  
**Congregation Beth Yeshurun, Houston, Texas**

THE SPRINGFIELD JEWISH FESTIVAL CHORUS  
 HAZZAN MORTON SHAMES, **Conductor**  
 MR. ROBERT SWAN, **Piano**

|                      |                     |
|----------------------|---------------------|
| GILBERT ABRAMSON     | BEATRICE HIRSCHKORN |
| REV. HERMAN ABRAMSON | SONDRA HUNTER       |
| FRANCES ALPORT       | MARK LEDIARD        |
| RHODA ARDIFF         | RICHARD LEVINE      |
| MIRIAM BABIAN        | HANNAH LEWIS        |
| EUGENE BAKER         | FRANCES NEAR        |
| BEATRICE BENSON      | GEOFFREY NEIGHER    |
| RONNIE BLOOM         | MORRIS NEWMAN       |
| RUTH BROCHER         | SONIA NORRIS        |
| BARRY CHASE          | SARAH PILVER        |
| FLORENCE COHEN       | RABBI SAMUEL PRICE  |
| RABBI MOSES COHEN    | PATTI ROBERTS       |
| MORTON CORBERT       | BETTY SALIT         |
| SYLVIA COTZIN        | LAURA SHAPIRO       |
| BONNIE DAVIS         | HARRY SMITH         |
| MIRIAM FREEDMAN      | ROBERT SWAN         |
| LLOYD GILSON         | IRIS WEINER         |
| JOYCE GROSS          | ZABELLE WHITE       |
| LUCILLE HELAINE      | RICHARD YETWIN      |

Dr. and Mrs. Milton Auerbach  
 Mr. and Mrs. Merrill Block  
 Mr. and Mrs. Bernard Brill  
 Mr. and Mrs. Donald Brown  
 Mr. and Mrs. Joseph Butterfield  
 Mr. and Mrs. George Fisher  
 Mr. and Mrs. Bernard Freedman  
 Mr. and Mrs. William Gertel  
 Mr. and Mrs. Max Hirschberg  
 Mr. and Mrs. Sam Shatz  
 Mr. and Mrs. Leonard Skvirsky

**WEDNESDAY, MAY 16, 1962**

**MORNING SESSION**

**THE CANTORS ASSEMBLY OF AMERICA**  
*presents*

A Salute to the State of Israel  
 Upon the Fourteenth Anniversary of its Independence

**Wednesday, May sixteenth, 1962**  
**at 10 :30 A. M.**

GROSSINGER'S  
 Liberty, New York

#### PROGRAM

"Ode to the King of Kings"  
 A cantata for Tenor Solo and Chorus  
**Text** by SAMUEL DRESNER  
**Music** by ABRAHAM ELLSTEIN  
*featuring*  
 HAZZAN ARTHUR KORET  
**Emanuel Synagogue, Hartford, Conn.**  
 and  
 The Springfield Jewish Festival Chorus  
 HAZZAN MORTON SHAMES, **Conductor**  
**Congregation Beth El, Springfield, Mass.**  
 MR. ROBERT SWAN, **Piano**

"Ode to the King of Kings", was inspired by Shmuel Yosef Agnon's dramatic poem, "Introduction to the Kaddish". Agnon dedicated his work to those who died in the Israeli War for Independence.

Prayer- (Audience is requested to rise)

HAZZAN SAMUEL ROSENBAUM  
**Executive Vice President, Cantors Assembly of America**

Hatikvah

#### PRAYER

*Offered by Hazzan Samuel Rosenbaum*

Lord, God of atom and universe,  
 Who has fashioned the dust beneath our feet  
 And set the stars in their course in the sky  
 Do bring Thy sweet influence to bear upon this assembly  
 Implant in us the will to understand and the wisdom to discern and the heart to fulfill the destiny of our people so that they and we may better come to serve Thee.

Lord, God of history,  
 Who in Thy goodness has furred the fox against the time of winter  
 And stored provender of bees in summer's brightest places  
 Recall, we pray Thee, Thine ancient promise  
 Help us to fend from the wind  
 With a house and a hedge the sick and the weary of Thy people,  
 And permit them to pick of the tree and the flock  
 That they may live each day without fear of tomorrow.  
 Lord God, Guardian of Israel,

Who joined molecules of dust and shook them till their  
name was Adam  
Who taught worms and stars how they could live to-  
gether,  
Appear now among the parliaments of the world  
And give instruction to their schemes.  
Post proofs that Israel is not so wild a dream as those  
who profit by postponing it pretend.  
Above all, we pray Thee,  
Help all mankind to cling to Thee-  
So that the sword may be sheathed forever  
And that we may, in our day,  
Begin to assist in the preparation of the ploughshare.  
AMEN.

**WEDNESDAY, MAY 16, 1962**

MORNING SESSION (2)

# **WORKSHOP IN HAZZANUT**

HAZZAN ISRAEL ALTER

**HAZZAN** MAX WOHLBERG *Chairman*

HAZZAN MAX WOHLBERG:

I believe everyone of us here wants the welfare of hazzanim as well as the advancement of hazzanut. A number of us unfortunately don't realize that there is a distinction between these two words. Something may benefit hazzanim but not necessarily advance hazzanut. Occasionally the reverse may also happen. You know, *im en kemah en Torah*, the reverse is also true. But the two are not the same. What is good for General Motors is not necessarily good for the United States, as we were told some months ago by Mr. Wilson of General Motors.

Obviously, we want hazzanim to be well taken care of. Obviously. But that doesn't mean that we are advancing hazzanut. We have differences of opinion. Some of us think that the betterment of hazzanim will come through the advancement of hazzanut. Some merely are interested in the advancement of hazzanim.

In this country we have a tremendously powerful movement which is the Conservative Movement with which most of us are associated and the Conservative Movement may be traced, its strength may be assigned or ascribed to the arrival in this country of one individual, Solomon Schechter.

It was Solomon Schechter who brought the spark, the knowledge, the preparation necessary, the ingredients required for the creation of the Conservative Movement and for its ultimate strength and for its ultimate development. Occasionally the arrival of one key person in a large country may spell the difference between failure and success. I believe one of the outstanding events, fortunate events that happened to the American cantorate, to hazzanus in this country, is the arrival in our midst, of one of the giants in our profession, and I am referring to Hazzan Israel Alter.

As Schechter sparked the success of the Conservative Movement so I believe, I hope, I trust, nay I am convinced, that the arrival in our midst of Israel Alter will likewise usher in a period of creativity, a period of growth, a period that will be best represented by Israel Alter and few others. I would place in that category Abraham A. Katchko and a few such men.

The name of Israel Alter was known to us when he was still in Hanover. He had within himself combined the learning of the West, the study of the East, the knowledge, the system of modern western Europe and the inspiration, the warmth of eastern Europe. He was what we call a *musmach* in hazzanut.

This glorious career he continued in Johanneaberg and throughout the world as a singer, as a hazzan. And to me, even more important, as a man, as a gentleman of the highest calibre. He represented a goal towards which all of us ought to strive. It is, I wanted to say, it is a pleasure and a privilege, but neither of these words suffice to express the feelings of satisfaction and happiness that I am able to present to you, to my beloved colleagues, a highly revered and most loved individual, who is not prepared to speak to you, Many of the nicest things in life come as surprises. I now have this distinct honor of calling on my beloved colleague, Israel Alter to come and speak to you.

*Hazzan Alter:*

*Translated from Yiddish by Hazzan Samuel Rosenbaum*

Honored chairman, dear friends.

I have stood, in my life before larger audiences and I wasn't frightened. A strange thing, now, before you, I am frightened. It appears to me that I have fallen into a trap. I am not accustomed to make of myself a *tsimis*, and I do not have any strength to eat as much *tsimis*, as was given me. If I had been told in the beginning that at such an important moment, when *kein ayin harah*, I would be at such a moment, and before such a distinguished audience have to talk, I would have been greatly honored and I would have prepared, and I would have spoken to the best of my ability. But this moment-this situation has thrust upon me an aura of somberness, a feeling of gravity, a feeling which wants to give birth to many words, but a feeling which cuts off the tongue from that which the heart wants to say.

So in order that I do not cast my gloomy feelings upon you I think I will share with you a few episodes of my private life; that is to say, my personal hazzanic career. I hope that you will forgive me if I make do in this fashion.

It is not a question of sentiment-but let us see if we can't enjoy a smile or two together.

There once was a well known hazzan named Moshe Polonsky; a hazzan whose guidance produced a few highly competent hazzanim who, in themselves comprise a whole generation of hazzanim. They represent in themselves a generation of hazzanut. It is not important to mention their names. We are concerned here with hazzanut more than with hazzanim.

This gentleman came to America when he was already well along in years. You can imagine the difficulties he encountered in trying to establish himself. All the while hearing from every aide of the great success which some hazzanim were achieving: This one was being accepted as the High Priest of hazzanut; another the King of hazzanut, and still another the Prince of hazzanut. While he, unhappily, existed merely as a private in the ranks of the hazzanic world.

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And so he plodded on until he made the acquaintance

of a Jew whose name we still honor in our hearts, a Jew whose name will resound proudly in Jewish life so long as such a life exists. That man was Reb Yossele Rosenblatt, *olov hashalom*.

Anyone who ever knew Reb Yossele Rosenblatt knew that he was a man with a sensitive soul and an understanding heart.

He was always the first of all the hazzanim of his day-and sometimes the only one-who was concerned with a newcomer to these shores. He was always the first to offer to help a new hazzan establish himself.

I know this from my own personal experience.

I arrived in this country, in New York, at 4 o'clock on a Tuesday afternoon. At 5 that same day Yossele Rosenblatt was in my hotel room.

The first thing he asked, and with an apologetic look as though he should beg forgiveness for intruding on my privacy, was whether I had reached a satisfactory arrangement with the man who was managing my tour in this country-with my manager. (I think some of you may know what a manager is.)

I told him, "Reb Yossele, you needn't concern yourself about me. I have a return ticket."

His face lit up: "*Baruch HaShem*."

You can understand that Yossele did no less for the hazzan Moshe Polonsky. He went to his hotel, asked, I am sure, whether there was anything he could do for him.

Polonsky, of course, knew of Rosenblatt's reputation and was a fervent admirer of his. But he was curious to learn what sort of human being Yossele really was. He had heard Yossele called the King of the masses, the King who would write big checks, but he was curious to find out what lay beneath these titles.

He lived in one end of the city and Yossele was then officiating in a synagogue at the other end of the city so it was not possible for Polonsky to get to hear Rosenblatt on a Shabbos.

So, one day in the middle of the week, Polonsky decided to pay a call on Rosenblatt at home. He was very warmly received by Yossele who offered him the usual tokens of his gracious hospitality-a glass of tea-some excellent baked goods. Polonsky was by nature a nervous person. He was always in a hurry. When he went after something he came right to the point.

And so he said to Yossele, "You know I've been in America several months now and I've never had the opportunity to hear you. I live in the Bronx and you live here. It's not possible for me to come to hear you on Shabbos or on Yom Tov. And you know that you can't judge a hazzan in a single recitation or two which he sings at a concert. I would love to hear a real sample of your distinctive style of hazzanut. Would you let me hear you sing something.

Reb Yossele, as sweet and as warm as he was, was nevertheless a hazzan at heart and because of in spite of Polonsky's imploring, stubbornly refused to sing.

So he tried to excuse himself saying-"You know, Reb Moshe, how it is. I didn't get to bed last night until 2, I've been on a very busy schedule and I just can't sing for you now. I have an idea: I'll play one of my recordings for you."

You would have had to know Polonsky to understand the impression this made on him. The very thought that a hazzan would try to get by with a recording instead of singing himself was abhorrent to him.

"Reb Yossele," he pleaded, "a record? What will I hear from a record? Here I am in the home of the King of hazzanim and you want me to be satisfied with a record?"

Rosenblatt was not buying. "Believe me, my friend, I would love to sing for you but I just am not up to it. I just haven't the energy."

The pleading continued on both sides until Polonsky was forced to give in.

As Yossele was about to place the phonograph arm on the spinning record Polonsky stopped him:

"Tel me, Reb Yossele, I assume the record you are going to play for me is one of your better recordings?" He was in no mood for Yossele to try to explain away any shortcomings by the excuse that he had played a poor recording.

"Of course," said Yossele, a bit impatient, "This is an excellent recording." And he prepared again to drop the arm onto the record.

But Polonsky stopped him again.

"When you recorded it-this piece-were you in voice? Were you feeling well? Did you feel good about the results?"

"Yes, absolutely," answered Yossele in desperation. And he proceeded to play the record.

Polonsky, great hazzan and sensitive artist that he was, had a fault which was shared then, as it is now, by many hazzanim. When he found something that did not come up to his standards he could be counted on to tear it to shreds.

When the record was finished, he remained sitting without uttering a word. Reb Yossele sat expectant-waiting to hear something from Polonsky about his reaction to his record.

But Polonsky remained mute.

Finally he could contain himself no longer.

"Reb Moshe, nu, haven't you anything to say?"

Reb Moshe squirmed about in his seat and thought for a moment.

Finally, he said, "You know, Reb Yossele, I have been in America for quite a while, and, *Boruch haShem*, I still can't seem to scrape together a livelihood. But I am staying here in America. And if someone were to ask me why I choose to remain here, in view of my lack of success, I would have to confess that if any one thing kept me here it was the fact that I lived here in New York in the same city with Yossele Rosenblatt. That's how I feel about you ;--and that's how precious your presence here is to me, but please, don't ask me to comment on that record."

A word to the wise is sufficient!

There is another story in somewhat the same vein although a more happy one.

It concerns the time that Sirota left the Klymatzki Shul and took over the post at the Nozik Shul. The Jews of the Nozik Shul, elated over their capture of the great Sirota wanted very badly to needle his former *balebatim-to* rub their noses in the dirt, as it were.

When Sirota first changed posts he was not able to find a home in Nozik so he continued to live in Klymatzki. And so each time Sirota had to return home after a service he was carried there on the strong shoulders of his new *balebatim* preceded by a whole host of Nozik admirers shouting-

"Long live the King!" "Long live Sirota!" "Long live our new Prince of Song-etc., etc." They did this not so much for Sirota's sake as for the sake of comforting the Klymatzki Jews. The shouting serving to remind them that Sirota was no longer theirs.

And anyone who knew Sirota, olav hasholom knew him to be a calm and quiet soul. As fiery as were his lips, his eyes and his voice, so subdued and gentle was his nature. He was afraid of the wind-of his own shadow.

Imagine this timid soul seated atop a chair being carried by a shrieking mob, yelling and shouting for a long life for him.

Finally, he could stand it no longer. He bent down to his carriers and cried: "People, please, you want me to live? So, let me live!"

I hope you understand that I share this minor tale with you because I am not prepared to speak to you on a more serious aspect of our profession. I was grabbed by the throat, as it were, and asked to speak. At least if I had been grabbed by the neck and asked to sing-I'm just not lucky enough.

Truth to tell I am not a speaker, but since I have touched on Sirota let me tell you of another incident involving this giant of European hazzanut.

In 1927 I was asked to give a concert in Marienbad. (Don't think for a moment that only New York has kibitzer and wise-cracking hazzanim; you can find them all over the world.)

I arrived in Marienbad, got off the train.

My manager met me and began to guide me toward a taxi.

All at once, from out of nowhere, we were stopped by a little yidl who looked at me as though he were assessing a bit of real estate.

"So, you are Israel Alter? Hm?"

"Yes, I am."

"Do you know who's here in town now? Gershon Sirota."

"Is that so? Where is he staying?"

The yidl didn't know.

It was early evening and I knew that it was the local custom to take a promenade each evening in order to rest the body from the ardors of the baths and to gather enough strength to enjoy supper.

It occurred to me that I would surely find Sirota at the Promenade.

I begged my manager to take my things and to drop them for me at my hotel while I went over to find Sirota.

Without bothering to freshen up I went in search. I walked the length and breadth of the Promenade and could not find him.

After a futile hour, I happened on a Jew who knew the name of Sirota's hotel. Breathless, I made my way there.

Finally, I was at his door. At my knock, I heard his well-placed resonant tones invite me to enter.

I came in and greeted him warmly. He was not impressed.

He looked me over and asked coldly, "Who are you, sir?"

"Why, I'm Israel Alter."

"Israel Alter? Is that so?", and the deep tones bounced back and forth from one wall to the other.

"I imagined Israel Alter to be a much more distinguished looking man; a man with a beard-a mature, stately man. You're hardly dry behind the ears. You are Israel Alter?"

I mentioned something in defense of my looks and he continued.

"I hear you're giving a concert here tomorrow night. I have two tickets. I'm coming to hear you."

When I heard that the room began to whirl around me. Sirota was to be in the audience at my concert.

When I regained my composure I asked Sirota how much he had paid for the tickets. He told me that he had paid 40 Kronen for the pair.

"How would it be, Hazzan Sirota, if I gave you eighty Kronen for the tickets and you stayed home?"

Sirota appeared to consider my offer for a moment and then he said, "My dear friend, humility is a wonderful trait, greatly to be desired. For when we Jews think of humility one great soul comes to mind-Moshe Robbenu. My dear Alter, you will forgive me, but you are really not so great that you need be so humble."

So with heavy heart I left him to prepare my program for the concert.

In those days I was still a young man. I had only two or three original concert recitatives of my own. An *Akavya*, *Leolom Yehei Odum* and a *Rebbono Shel Olom*. You could hardly build a program with these three pieces so I had chosen some suitable recitatives of other hazzanim-other composers. One piece of which I was especially fond in those days was Schlossberg's "*R'tzeh*."

Well, to sing Schlossberg's classic **before** an audience of laymen was one thing, but to sing it for Sirota, this required a *chutzpah* of the highest order.

To make matters worse I had planned to open the program with the "*R'tzeh*." I had thought I might as well put my best foot forward with this familiar piece. Once I had sung this both I and the audience would know how I stood. I might as well get it over with, I had thought. What's the use of fooling around. This way they could judge immediately whether I had it or not,

Well, like it or not, I was stuck.

Finally, the time for the concert arrived. I came out on the stage and took my place in the center. I cleared my throat, said a silent prayer and nodded to my pianist to begin the introduction to the "*R'tzeh*."

As he began to play the familiar notes I looked around at the audience. And then I saw him. Right down front, in the center of the third row I could plainly see Sirota's glowing eyes. On his face was an expression which plainly said, "Now, let's see what you can do, young man."

I'm glad you find it amusing; I hoped you would, but if you will permit me there is a point I want to make with this story beyond the good humor. The point is that I respected my craft; I was honestly

afraid it would not measure up to the standards of this giant with the burning eyes. This kind of fear, this kind of apprehension can be a positive strength.

Finally, the introduction was over, and I couldn't open my mouth. After an awkward pause, the pianist began again. Still I couldn't utter a sound. I edged over to the piano and pleaded with my accompanist to do something anything. Somehow he sensed the problem and looking into the audience he saw Sirota.

Out of the corner of his mouth he hissed at me, "Sing, what are you afraid of?"

"I can't. I can't open my mouth," I hissed back at him.

Finally I made a decision.

"Play the introduction again, only play it softly. I'll try it *mezzo voce*, if it goes and I warm up, I'll open up later, if not, I'm through."

And that's what we did. Instead of the *maestoso* introduction, he gave me a soft, calm rendition and somehow I got through it alright. I warmed up sufficiently to get through my first group without further mishap.

During the intermission Sirota came back&age to my dressing room. Without knocking he opened the door, fixed me with his eyes and said in his deepest tones, "*Ken b'nos Zelophchad dovros.*" I think this was the most moving compliment ever paid me. It was doubly good to hear. First of all it pleased me to hear a hazzan quote the Torah and second it was in my honor.

The rest of the concert went well. The very next morning I contacted Hazzan Sirota and asked if he would see me that very afternoon. He agreed.

He received me very cordially and after the usual formalities I went right to the point. I told him how much I appreciated his beautifully phrased compliment of the previous evening. To be sure it was very decent of him, a world famous hazzan, to so encourage a relative newcomer and I was thankful to him.

"But," I continued, "that's not enough for me. I would like to hear what you really think about my concert. I would like a more thorough critique. What do you really think?"

"What do I really think? Well, I'll tell you. How much money have you got?"

I was stunned. How much money? Why was he asking about my money.

"Well," I stammered, "that depends on what you call money."

"I mean, say, five - six hundred dollars."

"Yes, I imagine I can put my hands on that kind of money. But why do you ask?"

"If I were you, my young man, I would take that money and invest it in a ticket to America."

My whole world tumbled about me as I heard that.

"But, Hazzan Sirota, what in the world would I accomplish? You must know that in America there is a Yossele Rosenblatt, a Mordecai Hershman, a Davidl Roitman, an Aryeh Leb Rutman and more. Each of them giants and you want me to jump into that company?"

"Please, Hazzan Alter," interrupted Sirota, "don't try to prove how humble you are. I say you belong in America. And if you are worried about getting some-

where among those giants, let me tell you that I plan to be in America soon and I'll help you all I can."

I still didn't appear convinced. He continued.

"What are you afraid of? America has enough Jews for all of us to satisfy. One likes a dredl on *Boruch*, another on *Atoh* and you will even find an *amha-aretz* who won't mind a bit if you *dreh* on *haShem*. If they *dreh* one way, you'll *dreh* another and in that way, with God's help, you'll get by."

He convinced me. I scraped together the necessary funds and went off to the Golden Land

You can imagine how I, from my small European town, had looked to America. How great it seemed and how small it made me feel in my own eyes. And as I made my way to the country I could not help feeling like a tiny babe going to live in a world peopled with giants. How would I ever make an impact on such a world? How would anyone ever take notice of a pebble in the midst of mountains?

But I came here, nevertheless, and thanks to the warmth of that generation of Jews I was made to feel at home. Their love and their genuine acceptance of my meager talents helped carry me through the first difficult months.

And now that I stand here before you practically at the end of my career at the *amud*—on the concert stage, I still feel that I am inadequate to the task. But the thought that you have so taken my small talents to your heart and elevated me and honored me so much has heartened me. I do not have the words with which properly to thank you.

And I should like only to conclude with the same *Brachah* with which Moses blessed the children of Israel when they completed the construction of the *Mishkan*:

*Vayevarech otam Moshe*, Moses blessed them, The Torah does not disclose the nature of Moses' blessing. Rashi, however, says that Moses' blessing was: *Yehi ratzon shetishre Shechinah b'maase yedicham*.

Scholars have argued over the *Yehi Rotzon*. Why so simple? Why not *Yehi Rotzon Milfanecha*, or *Yehi Rotzon, h&hem elohenu velohei avotenu*? Why was he content to leave the invocation so impersonal?

The answer is, says one scholar, that Moses did not intend the *Yehi Rotzon* for the Almighty; he intended it for the people of Israel.

And he said to them: "Children of Israel, may it be your will to permit the *Shechinah* to dwell amongst you."

This was Moses' wish and prayer for his people.

In as much as the Convention marks the conclusion of a year of sacred work and a token of the commencement of a new year of activity, I am indeed touched by the honors you have chosen to bestow on me, both in public here and in private conversations around the hotel. Naturally, this is a wonderful thing for me and it is appreciated.

I can only repay you with the promise that I will continue to be one with you in all your endeavors in behalf of hazzanim and hazzanut and that together we may invoke in our midst the spirit of Moses' *Yehi Rotzon*, so that all that we do together in the days ahead shall be of such nature that the *Shechinah* will delight to dwell within our midst. Amen.

Hazzan Wohlberg :

I know that I am expressing the sentiments of all those present at the wonderful words of Israel Alter, Just until you get settled may I tell you this brief anecdote.

While I knew him personally, almost every one of these gentlemen mentioned, personally, I had very little contact with Cantor Yossele Rosenblatt. But it was my good fortune to be invited to sing at the very first concert, the Chanukah concert, in the synagogue of Yossele Rosenblatt. I was a very young boy, I had just started out in hazzanut. It was the 116th St. Synagogue in Harlem. For this special occasion I had the nerve of writing a Zoreah Tzedokos which I wanted to show this is the way I sing Zoreah Tzedokos. There was no accompaniment and we stood in front of the wooden railing and there were a lot of hazzanim participating and I was supposed to start with Zoreah Tzedokos in the key of F.

I take my tuning fork, knock it on the railing and I want to hear the A so to get down to the F and I hear nothing. I knew I was a little nervous, of course. Rosenblatt was there and a number of others and I knock again on the railing and I listen to it and I still hear nothing. I was getting more nervous and more embarrassed so finally I gave a knock on the railing and put it to my ear and hear nothing! How long can one & and knock?

So I start singing the Zoreah Tzedokos in the best way I can. As soon as I sang one phrase I knew I was 3 tones high, at least. Obviously I will never be able to sing the Zoreah Tzedokos. I started to change, move around, sing something else. I don't know what I sang and it must have been very bad.

Rosenblatt was one of the very first ones to walk over to me. He said, "I understand."

That was the first time I could smile that evening. I felt a little relieved; I did the best I could; the circumstances were extremely difficult and I can visualize Alter singing "R'tzeh" by Shlossberg.

I would like to say, blessed is his coming and we hope to have him with us for many, many years. Before this session closes I'd like to call on our president, Moses Silverman to give voice to the sentiments within us all.

Hazzan Moses Silverman:

Max, I don't think I could say it any more beautifully and effectively than you have. My association with Hazzan Alter goes back a number of years ago when he was Chief Cantor in Johannesburg. We corresponded at great length; we never had the pleasure of meeting face to face until he came to this convention. I can't begin to tell you, Hazzan Alter how very, very much impressed we were by your very beautiful words and you are quite right. You are with us, you will always be with us because you are a symbol of hazzanut in its finest state. Not only are you a great hazzan but you are a fine and wonderful human being. We are indeed fortunate, we are blessed, if you will, in having your presence here this morning, in having you speak for us as you did. I can honestly say that it is another grand highlight in our convention.

On behalf of the Assembly, the officers and myself, we thank you from the very depths of our hearts.

WEDNESDAY, MAY 16, 1962

## AFTERNOON SESSION

### PANEL DISCUSSION :

#### "TEN YEARS CANTORS INSTITUTE"

HAZZAN S O L MENDELSON, *Chairman*

Participants :

HAZZAN DAVID J. PUTTERMAN  
*Founder and Faculty Member  
Cantors Institute*

HAZZAN ROBERT ZALKIN  
*Graduate, First Class, Cantors Institute*

HAZZAN JEROME KOPMAR  
*Graduate, Class of 1961, Cantors Institute*

RABBI DAVID KOGEN  
*Director, Cantors Institute*

Hazzan Mendelson:

We are, at this time, celebrating three great momentous events : First, the 16th anniversary of the Cantors Assembly of America; and we are all gathered here in convention to do so. Secondly, of course, at this season of the year, the 14th anniversary of the State of Israel; and thirdly, we all celebrate together the coming of the 10th anniversary of the founding of the Cantors Institute of the Jewish Theological Seminary.

In recognition and in honor of the Cantors Institute we have arranged this Panel Discussion, the title of which is "Ten Years Cantors Institute." "We will hear an evaluation and a report from 4 different points of view. The point of view of the founders, those that were connected with the workings and running of the Cantors Institute, those that are connected with the administration of the Cantors Institute, and from the students-one student who was in the first graduating class and another who was in the most recent graduating class.

So, to begin our session I have the great pleasure and honor of calling upon the one gentleman who has had the most to do with the establishment and the continued progress of the Cantors Institute. Of course, I speak of none other than our colleague, Hazzan David J. Putterman.

Hazzan Putterman:

Thank you Sol.

Honored guests, ladies, and gentlemen. I think it is important for all of us to have an idea and a brief survey and somewhat of a review of the manner in which the Cantors Institute came into being.

There were a few of us who for many decades realized that no profession could come into its own unless the people who served in that profession were properly trained academically, with degrees and with titles. For many years this handful kept working most diligently in the earnest hope of seeing to it that a school, an institute, a conservatory, or seminary for hazzanim should be established.

At one time there was hope that there would be only one school. I might tell you that such a meeting was held many years ago to which representatives of the three major movements were invited and attended.

I recall, very clearly now, that Dr. Eric Werner, Rabbi James G. Heller, and others represented the Reform Movement; Max Helfman **and myself** represented the Conservative Movement officially and there were representatives of the Yeshiva.

Of course, the idea to have one school for hazzanim was an excellent idea. The representative of the Yeshiva immediately asked, "I am happy to see that we are thinking in terms of one school. **Pray** tell me, will the future hazzanim who are trained in this school be obliged to be *shomrei mitzvot*?"

James G. Heller, the Reform rabbi said, "We don't expect that of our rabbis, why should we expect it of hazzanim? Whereupon the orthodox Yeshiva representatives walked out and the representatives of the Seminary walked out and this was the end of the hope for one school.

Someone asked why should we, of necessity, find it necessary to have a Cantors Institute **dafke** in the Jewish Theological Seminary? I think some of the reasons ought to be obvious to all of us. In the first place, the Seminary has it in its original charter, when it was first organized, that they were to train hazzanim and grant the title of Hazzan. Secondly, I need not tell you what tremendous prestige it gives to any school which is associated and affiliated with the Seminary. Immediately, any school which is associated with the Seminary gains status and prestige even before it opens its doors. We also had hoped, and I think that form of realization is somewhat fulfilled, that there would be closer ties between the students of the Rabbinical School and the students of the Hazzanic School by virtue of the fact that they were being taught, in many instances, by the same teachers, the same professors and also because of the fact that they would be, in the future, graduates of the same alma mater. This was all helpful and this was one of the purposes and activations for the establishment of the Cantors Institute at the Seminary.

The Institute did not come into being without a little bit of heartache, headaches and financial difficulties. Without going into detail, I want to tell you that the school came into being with the blessing of the Rabbinical Assembly, by a unanimous resolution; with the blessing of the Jewish Theological Seminary, its faculty and its head; with the blessings of the United Synagogue of America and with virtually every other arm that is a part of the Seminary movement. On September 14, 1962, at the Convocation which was held at the Julliard School of Music, the Seminary gave birth to the Cantors Institute and the School of Jewish Music.

A brief word about the Cantors Institute and the past 10 years. All of us know that the success of any school depends upon the calibre of its faculty, its administration and its student body. The administration and the faculty of the Cantors Institute, as all of us know, are of the very highest quality. They consist of scholars, people who are trained to run academic institutions, scientifically and religiously. The student body, as you very well know, is very carefully screened and the school is comprised, and the goal is in the main concerned with, quality rather than with quantity. You will forgive me if I don't mention any names, but

I must make one exception. All of us had the privilege of witnessing the type of hazzanim, musicians and the qualifications that they possess in the person, as we had opportunity to notice, last night and this morning-Morton Shames. I know you will join with me in paying him tribute at this session.

The courses are all embracing in virtually every facet essential for the future hazzan of America, in hazzanut, in music, in liturgy, in Hebrew, history, practical hazzanut.

A word about the relationship of the Cantors Institute to the Cantors Assembly. I might tell you that I had my serious doubts if we would still have a Cantors Institute, even today, but it was through the gracious generosity of you, the members of the Cantors Assembly, who from the very inception-when the officials of the Seminary met with us, and said, "You know it isn't possible for us to organize another school. The Seminary runs under terrific deficit and the Board of Governors and Directors would say, 'What, another school? We don't have enough money for this!' " When they challenged us with the potential possibility of raising \$26,000 the first year, they might have asked us to raise \$25,000,000 because the amount loomed tremendously large but as you know it is a matter of history and fact that we did raise the initial \$26,000 in the first year. This helped to organize and to implement the Cantors Institute. So that the Cantors Institute is responsible to you to the members of the Cantors Assembly for its present existence and I hope for your continued support.

There is today a closer liaison and excellent relationship between the officers of the Cantors Assembly and the administrators and officers of the Cantors Institute. The Cantors Institute graduates now are automatically eligible to become members of the Cantors Assembly without the necessity of any formality. Automatically, graduates are eligible for membership. I know that every individual who is a graduate and a student of the Cantors Institute feels a deep allegiance to the Cantors Assembly. It is as if we are your parents and you are our children. As you know, every parent is extremely careful and takes great pride in its children. We hope that the relationship which we started 10 years ago will continue to increase in the years that lie ahead of us.

In conclusion, all that I can say is that I am personally grateful to everyone who has had a hand in the establishment and in the organization of this magnificent school which is known throughout the length and breadth of this country. It is a school of the highest quality and the highest calibre. I voice the prayerful hope that all of us together, together, and together and together, unanimously and unitedly, **we shall im yirtze Hashem** attain the lofty ideals to which we are dedicated.

Thank you so much.

**Hazzan Mendelson:**

Thank you David.

At this time we call on our colleague, Hazzan Robert Zalkin who was a member of the first graduating class of the Cantors Institute. Hazzan Zalkin is now at Temple Beth El in Indianapolis. Bob Zalkin.

Hazzan Zalkin:

Friends when I received the letter inviting me to participate in this session, I read that there were to be 4 representatives, a representative of the Cantors Assembly, an old graduate and a new graduate. To me an old graduate is a distinguished, honored gentleman of lengthy years and, naturally, I assumed that I was to be the new graduate. Lo and behold, I am the old graduate. This shows us how young the school really is.

I'm rather glad that Rabbi Kogen is going to speak last because what I am going to do very briefly is discuss my feelings about how well prepared I was at the Institute (in the light of the 7 years that have passed since my graduation) for work in the cantorial world and to make some suggestions for possible recommendation from the Assembly to the Institute.

I realize, of course, the Institute is quite autonomous of the Assembly in its curriculum plans.

There is a famous novelists' dictum that the most particular is the most general. When you deal with one individual you find out what happens to a lot of people. I'd like to tell you what I experienced at the Cantors Institute.

I came in 1962, the first year of the Institute. We had a school of 12 people. I had graduated from New York University several years previously where I was a member of a graduating class of 6,000. Then I attended Columbia University which had some 13,000 students at the time. I then went to work in the Pentagon which had some 29,000 people working in the building.

Now, I entered the Cantors Institute where I was in a class of 3.

It was quite a change. We had a wide variety of skills in the class. I had a background in mathematics; we had some members of the school whose background was primarily commercial singing; some people whose background was in general music-non-cantorial; some people whose background was strictly cantorial, who came from hazzanic families. So that the Faculty did not have an easy time with us.

I treasure a graduation picture of 1965 which shows the Faculty plus the graduates. There were 9 Faculty and 3 graduates. What it looked like was a picture of the Faculty with three fellows who happened to be wandering across the field at the moment when the picture was snapped.

The course was divided into 4 main areas: general music, Hebrew studies; Jewish music and *nusah*.

I have noted them in that order for a particular reason. All of these are obviously important.

When I came in I knew a modicum in each and not terribly much in any. I learned a tremendous amount, I had no intentions of becoming a hazzan, as a career, though I had been interested in the synagogue and had participated as youth cantor. As a matter of fact, I took a leave of absence from my position for 3 months just to pick up a little knowledge. It sounded like an interesting idea, a Cantors Institute. Who knew what it was? I was so inspired by two, in particular, of my teachers that I left my position and started all over again in the cantorate. For this I have been very grateful.

I learned a great deal in each of these 4 areas. I'd like to tell you I've gone through the current catalogue (but it hasn't changed very much from my days) of courses and analyzed the courses and this is what we have.

In the general field of Music and Musicology we have a Faculty of 5 members and a total of 24 credits in the basic 4 year course of the schools hours a week in the first year; 7 hours a week in the second year, and 3rd year; and 6 hours a week in the last year. That is the single most important item in the curriculum in terms of number of hours of study.

Second in terms of the number of hours of study, is Hebrew studies. There is a Faculty of 3, but in addition to that there is a whole Seminary to be called upon so there is a Faculty of considerable size. A total of 22 credits is given in that department-7 hours in the first year; 5 and 5 and 5 in the next three.

Third in terms of the number of hours spent in study is the general field of Jewish music and here I didn't count the number of faculty because many of these are in several departments. But 20 hours, 20 credits-2 hours the first year; 4 hours the second and 7 each of the 3rd and 4th year.

The last item is *nusah*. We have a faculty of 2 and we have a total number of hours of 15-2 hours a week in the first year; 2 hours a week in the second year; 6 hours a week in the third and 5 in the fourth year. I learned a great deal in each of these departments and I am really truly grateful. The one question I have and which I would like to present both to the Assembly and to Rabbi Kogen is the order of importance of these 4 fields.

Most important in terms of hours being general music, second Hebrew studies; 3rd Jewish music and fourth, *nusah*. There are 2 other fields, cantillation and the study of the practical cantorate which are most valuable but in terms of the number of hours, they don't enter into these 4 major areas.

At breakfast this morning we were discussing the question of whether *nusah* can be taught. You take somebody who hasn't grown up in a *nusah* tradition and teach him *nusah*. I think the basic assumption of the school is that you *can* teach *nusah*, but I personally don't feel that you can do it in the number of hours a week that are allocated. The emphasis of the school is academic. It is an academic institution. I think that's wonderful, I am delighted in it. I, personally, wish that there could be considerably more emphasis, either by adding to the present curriculum, (although I don't know if the students can take anymore than they are getting) or possibly by shifting the emphasis from some of the academic divisions to the more practical matter of *nusah*.

I'd like to spend the next 2 or 3 minutes just talking about *nusah*.

In the first year there are two class hours a week on *nusah*. Now this means *you* are *thrown* a mass of material (assuming that you don't know all the *nusah* when you come in). There is no private instruction. The student, in his beginning period, when he most needs private study, does not receive any. second year, he has learned a lot of Hebrew, a lot of general music, he has had a lot of *nusah* thrown at

him again :two hours of class instruction; no private instruction.

This doesn't seem to be sufficient to me.

In the 3rd year, for the first time, you have an hour a week of private instruction, plus 6 additional hours of class instruction.

To me even this is not enough and this is the most that is done.

What I would suggest is if the Assembly could recommend to the Institute that they would like to see somewhat more emphasis on practical versus academic subjects. It might also be possible to develop, either through the Institute or by means of an advisory committee from the Assembly, if such a thing is acceptable, some sort of a graded curriculum for teaching **nusah**.

I don't know if such a thing is possible. Can you teach singing? Apparently you can. Can you teach **nusah**? Perhaps graded types of coloratura rather than being just thrown into the maelstrom, light coloratura and deep coloratura.

I think that the essence of my suggestion is that the **Nusah Department**, the practical subjects, be advanced. Thank you.

**Hazzan Mendelson:**

The hazzan that I am about to call upon is, if not the youngest member of the Cantors Assembly, one of the youngest. Jerome Kopmar is a graduate of the most recent class of the Cantors Institute and he is now serving in a very fine congregation, Temple Israel in Albany, New York. Hazzan Jerome Kopmar.

**Hazzan Kopmar :**

Thank you very much. Before I begin, I'd just like to say to the Convention Committee as well as to the Officers that I, indeed, find it a privilege and an honor to address you. I am not too experienced in speech making, but I hope, as time goes on, I will improve.

In the fall of 1966 I entered the Cantors Institute of the Jewish Theological Seminary of America to begin my studies to fulfill my life's dream and ambition, namely: to serve my God and people as a **hazzan** b'Yisrael. In a sense I began my preparations for the Institute 4 years- before when I first began feeling the urge to become a hazzan and decided that I must first learn and study the traditions and teachings of our holy and ancient faith.

I adhered to the wise counsel of my father, who said that before I can even entertain the thought of entering the sacred calling of the cantorate, I must first prepare myself spiritually. I must first become an observant and an intelligent Jew. With this advice I entered Yeshiva Ahavas Chaim in Baltimore.

This in itself was an experience in that when I entered the Yeshiva I was hardly able to read Hebrew. Being placed in a class with 6th graders I arduously worked to make up the great lack of learning that existed between myself and my fellow students who were of my age. Working very hard I did catch up with my classmates and upon graduation I was studying the same Gemarah with the same teacher as those students who had a 12 year head start on me.

Upon graduation I still thought that my Hebrew and theological knowledge was at a low level. I decided

that instead of directly entering a music college or a cantorial school I would continue my studies at a higher institution of learning. I then entered the Ner Israel Rabbinical College, also in Baltimore. Studying at the Yeshiva by day and attending John Hopkins University at night for 2 years, I managed to absorb enough spiritual insight into our religion and I felt that I was finally ready to begin my studies for the cantorate.

The question arose, where does one go in order to become a hazzan? I was familiar with the then two existing schools: at the Hebrew Union College and at the Jewish Theological Seminary. But in my years at the Yeshiva I had become, as would be expected, very orthodox in my thinking and the thought of attending these two institutions were absolutely contrary to my religious feelings. At this time I had made the acquaintance of Hazzan Arthur Koret who was and still is the hazzan in my home town, Hartford. He told me about the Cantors Institute and convinced me that I should entertain the thought of going to the Seminary. After much hesitation I decided to visit the Seminary and see for myself.

Upon visiting I saw that it was, indeed, not so bad and I came to the conclusion that one could be a **gutter** Yid and also go to the Seminary at the same time. I applied and upon being accepted I entered the Freshman Class in September 1961. There I was, a cocky kid who felt that I was God's gift to the cantorate. I was ready to invade and take over the school. I want to say that in one week I was nothing. I saw that I would have to work harder than ever in order to overcome my deficiencies in nusah, voice, music and everything that went into being a hazzan. As a result of my years at the Yeshiva, my Hebrew knowledge was adequate, although my knowledge of Jewish music was sparse. It was amazing how little I thought I would have to know in order to be a hazzan. Upon first seeing the Institute curriculum I thought that 90% of the courses were ridiculous and ~~were~~necessary to a cantor. This was my greatest and biggest mistake, one which I realize now.

The curriculum of the school is so vast that it indeed makes a graduate of our school knowledgeable, if not expert, in all the areas that a hazzan should feel at home. . . . Aside from the hazzanic courses we had to study Jewish history, History of Jewish music; cantillation as well as the various segments of music- harmony, sightsinging, counterpoint and harmonic and composition analysis. We were also taught choral conducting, ensemble singing and we reached into the vast literature of our ~~art~~ music as well as the secular classic literature of our ~~art~~ music as well as the secular classical music. This was all in addition to our hazzanic studies which consisted of nusah, recitative and hazzanic coaching as well as liturgy and practical hazzanut. Voice and piano were also required but these were to be studied outside.

When I entered the school there was one thing that disturbed me very much. There was no Hebraic course in the Institute itself. The students were supposed to receive this at the various schools of the Seminary. However, since most of these classes were given at night and on Sunday, very few students actually ful-

filled their Hebraic requirements. It was indeed strange that here we were receiving such a fantastic vista of knowledge and that such an area which we would all agree is fundamental in the work of a spiritual leader was entirely neglected. This bothered many students and as I advanced in my years at the Seminary and became president of the student body, I tried to make the Faculty aware of this great shortcoming. I was indeed happy to see, in my senior year, a program finally instituted which consisted of a course in Hebrew and Jewish philosophy. The school is young and I am sure that this vital program will be increased and will offer even more courses.

One other facet that was bothersome to me as a student and one which is still felt by me today as a graduate. I feel that the students aren't observed or scrutinized closely enough in the actual doing of a service, in the actual davening. Under the guidance of our brilliant and saintly Instructor in Hazzanut, Hazzan Wohlberg, (who by the way is revered and loved by all who have had the privilege of working under him, his relationship with the students far out-reaches that of a student to teacher; it is more that of a student to a friend, a student to a counselor.) each student, prior to his graduation, is required to perform a service for the Faculty and students.

At this time he is supposed to be able to direct a quartet as well and do the entire service. This is an excellent idea, except that I feel, as do many of my fellow graduates, each student should have to go through this at least once a year. In this way, in the course of 5 years at the school each student would be fully acquainted with all the varying services. I know that if I were to have performed a service each year during my 10 years at school as I did in my senior year, I personally feel that I would be a better hazzan today.

Our school is young. It is growing and like any institution that is young such growth and development is needed. I am confident, however, that with dynamic leadership our school can indeed be a bright start for our organization and the American Jewish community as well.

Gentlemen, I say this without any reservation that I feel this the most noble, the most important thing that our Assembly has ever done is to create the Cantors Institute. Only by producing intelligent hazzanim with knowledge not only in hazzanic studies but in associate studies as well will we win our great battle to be recognized as full fledged ministers in Israel.

In summation let me say, and I can speak for the rest of my fellow students, fellow graduates, we are proud to be graduates of the Cantors Institute and we thank you for making it possible. Thank you.

*Hazzan Sol Mendelsoen:*

Thank you Jerome for that very fine talk. Now, I call upon the next speaker, Rabbi David Kogen. After he has concluded his remarks we will allow the members of the audience to ask questions.

*Rabbi David Kogen:*

Thank you very much Hazzan Mendelson.

I'd like to react first, for a **few** minutes, to what has been said by the various speakers.

The problem which was posed originally when we talked in terms of having a Cantors Institute anywhere, or a united Institute, was one which obviously went awry somewhere because of certain objections. I can also think of something else: Can you tell me how can a Reform Jew be a *mechallel Shabbas*? This could have been another problem. Where do you draw the line? Where does the *Shulhan Aruch* of Reform Judaism call somebody a *mechallel Shabbas*? I am afraid that it is this kind of thing that our orthodox colleague had in mind when he raised the objections. Just for the same reasons it has been impossible to train all rabbis under one roof. There was a noble experiment in that direction in conjunction with what Stephen S. Wise, *alav hasholom*, had in mind. Remember that the Jewish Institute of Religion was originally conceived as a school training rabbis for each denomination, or movement, so to speak. There were a few Conservative rabbis, a small number who came out of the Jewish Institute of Religion but mainly we know this has not worked. So we face the situation of having three separate schools. I can tell you that we have nothing to be ashamed of. On the contrary we can be very proud of our school.

I am also proud of the ties that exist between the Cantors Institute and the Cantors Assembly. We are grateful to Hazzan Putterman and all the members of the Cantors Assembly who since the days of his pioneering have taken up the cudgels for the Cantors Institute and have done such a wonderful job in the Cantors Assembly in helping to support the Institute. What has been done is really good.

I am also proud, and here I am going to pick up a few threads from what the other speakers have said, of something that has happened within the last year. Hazzan Putterman mentioned that one of the hopes when the Cantors Institute was started at the Seminary was that there would be closer ties between the Rabbinical students and the students in the Cantors Institute.

During my first few years as Director of the school, I must confess that I was a little bit peeved inwardly. I didn't show it. I resented that ties were not developing in that direction as rapidly as I had hoped that they would. I had heard that originally the more mature student body that came and certainly the original students were more mature, more sophisticated, more worldly, somehow hit it off better with the Rabbinical students and I think that it's understandable. People like Hazzan Zalkin came who were college graduates and had been out in the world and the Rabbinical students are also college graduates and some of them had taught or had been in other professions whereas this was not necessarily so with the younger student body of the Cantors Institute more recently.

However, I am very pleased to report that this year, especially, I have seen some breakthroughs in this direction. The Rabbinical students have a *Rosh Hodesh* breakfast about six times a year and the theme in the last two years has been preparation for the practical rabbinate. Hazzanim are not the only ones with this complaint,

We invited outstanding rabbis from all over the country who came and spoke about my responsibility as a rabbi or the things that interest me most as a rabbi (some variations of these themes). When it came to inviting the president of the Rabbinical Assembly this year, Rabbi Edward Sandrow, I felt that we had brought our rabbinical student executive to the point where they were amenable to suggestions. Meeting with them one day, I said, how about inviting the boys from the Cantors Institute. This will be a nice thing-you will have the president of the R.A. They said, let's do it. They did. The boys showed up from both schools and I think this is the kind of thing that ought to be encouraged and would be very well.

Without my making the suggestion the next step came from the rabbinical students. The last social they had on a Saturday evening, just before *Pesah*, they invited the students from the Cantors Institute without any prompting on my part. This kind of thing develops. It has taken a long time. There have been changes in the student bodies and so on, but I think that now we are on the right track and we are getting closer to the kind of thing we had in mind originally.

What Hazzan Zalkin mentions is really a basic problem. He has put his finger on the problem in all professional schools. This is always the problem which is debated between, let's say a medical association and the medical colleges, between members of the Rabbinical Assembly and people on the faculty. Not in formal debates but privately. Everybody knows that the responsibility for curriculum lies with the Faculty of a school and of course Hazzan Zalkin mentioned this. But there is always the problem of how much theoretical courses versus how much practical courses. Dr. Finkelstein, in speaking to the Rabbinical students, mentioned in an opening breakfast of our academic year that (this was 2 or 3 years ago) really the difference between a rabbi who had prepared in our Rabbinical school and one who is prepared elsewhere may not show up the first 5 or 10 years in the rabbinate but it will show up eventually because the training which our men have is designed to give them some thing in the nature of continuous learning after they graduate as well as while they are at the school.

I think that this applies also to the Cantors Institute. We have to take the men where we find them; where we find them in their knowledge at different levels. As it happens the men who come to us do need a good deal of music. They do need a good deal of Jewish studies. Not only in Hebrew language and literature, Bible and post-Bible and post-Biblical literature but in the whole area of Jewish thought and content of Jewish liturgy. I am not denying that they could use a lot more *nusah* but *nusah* is the kind of subject that a man learns from his colleagues more easily than Jewish philosophy and it's more likely that a man will learn more of this after he graduates. At any rate there is a problem there and we know there is a problem with which we have to contend as time goes on.

I must say that I was very moved by the words of Hazzan Kopmar. I don't know how many of you knew him before today. Hazzan Zalkin was a student before my time at the Seminary but I can tell you that young

people like Jerry Kopmar are the kind of people that we want to produce. They are the kind of people that we want to encourage because they have a combination of Jewish commitment and a reverence for the hazzanic tradition which should go hand in hand in the ideal hazzan. I am very pleased even though it is not my duty today to introduce to you someone who is sitting right here. A former student of the Seminary College of Jewish Music, Mrs. Kopmar, and I am sure that she shares all the interests of Hazzan Kopmar. Would that more of our boys found such girls at the Seminary.

Really, these are my reactions to the former speakers. I'd like to say a few words now about the first decade of the Cantors Institute and what we may look forward to in the future.

Cantors Institute as you know was opened, as you heard today, and I'm sure you have known this before, at the behest of the Cantors Assembly. When a part-time school opens you start with a part-time faculty. We happened to be extremely fortunate in that we were able to get men and women of distinction to **teach in** the school. Really the key figure, a person **around** whom the school was organized was Dr. Hugo Weisgall, a composer, of distinction, a Guggenheim fellow several times. He has been the distinguished service professor at one university and is a professor **at** another university now. He gives us about half his time for the Cantors Institute during the course of the week or perhaps a little but less than that.

We have Siegfried Landau, who as many of you know, is the conductor of the Brooklyn Symphony Orchestra. We have Solomon Rosofsky, an expert in cantillations; Johanna Spector, probably the most noted Jewish musicologist in the world. Our own members of the Cantors Assembly, Hazzan Max Wohlberg, Hazzan Moshe Taube, Hazzan David Putterman. Many of you are familiar with the book on High Holiday liturgy of Rabbi Haim Kieval. He is on our Faculty and others whom I hope to introduce to you at another time even if it's only by name.

The student body as you have heard has been **small** and I must say that our budget has been in the same measure, very small, very limited and yet some of the things which we have accomplished are most worth while. The very fact that during this first decade a number of fine hazzanim were graduated from the Cantors Institute is something of an accomplishment of itself, because we have been a shoestring operation. I think it is almost a wonder in itself that somehow we were able to work out all the requirements; that we even graduated two men as Doctors of Sacred Music. This in itself would have been enough to say *dayenu*. It is this kind of thing that we want to encourage. We want to encourage two things-both the men studying to be hazzanim and those hazzanim who are already in the field who want to come back to us and study for graduate degrees or to fill in any area of knowledge which they prefer to learn with us.

This has been our limited operation of the first decade. The second decade for the Cantors Institute begins for us now and I do have a hopeful view of what lies ahead. First, is an area in which all of you can be very helpful and that is the area of recruitments. More and more there is a competition for fine

men and women of ability in every area of life in this country. The medical colleges are finding it difficult to attract the kind of people they want. In the Rabbinical School we are having our problems too. We are having problems in every area getting high calibre people, even in schools for the graduate study of physics. And you would think that in the age of the Sputniks and people flying around the earth and up to the moon there would be no problem, even in the space age they are having problems in recruitment in the right kind of students for Ph.D's in physics. So the competition for good students will be keener and keener as time goes on. This means that you must help us by sending to us better students for the cantorate. Otherwise the cantorate will fall down.

Let me explain to you what I mean. About 6 months ago we had an application from a young man in his 30s, married, 3 children. We interviewed him, our committee met with him. This young man was a salesman and hadn't had any formal schooling since high school. His high school record was really undistinguished. His Jewish background was very poor. Formal knowledge of music was non-existent but he had a nice voice and a friend of ours, a friend of the Institute, felt that he might study to be a hazzan.

We didn't take this young man in, much as we need students. We felt that to uproot a man with a family, 3 children, without having any idea what kind of academic potential and music potential this man really has, wouldn't be fair to him and it wouldn't be fair to the school. The person who sent him to us was, rather peeved by this. Happened to be a friend of mine, a rabbi.

He said "What's the matter, Dave, don't you want students in the Cantors Institute?" I said, "Yes, we want to be fair to this young man. We have given him an assignment for 6 months, to study in your community and we want to see if he will be able to make some progress. If he makes progress then we will want to help him in every possible way, but if not, let's not uproot a family for nothing."

Time has gone by and just recently I heard from this rabbi and he said: "You're right. It wasn't a bad idea. You will be able to judge again in June and then make a wiser decision."

Please, don't underestimate the kind of people we need for the Cantors Institute. You, especially. We need high calibre people. People who can face an intellectual challenge. People who have musical ability; people who have Jewish commitments. There was a time when all you needed to be a rabbi in an American Jewish community was the ability to speak English. If you could speak English, you were a modern rabbi because when you faced the congregation where perhaps one out of 10 men was a college graduate. Dr. Louis Levitsky, rabbi in South Orange whom all of you know, I am sure, told me the other day that in a certain age level, 100% of his *baalebatim* were college graduates, an x number were Ph. D's (I don't remember how many). Of the women, a few years younger than that, that is the wives of these men, 2/3 were college graduates. This is the kind of congregation to which our rabbis and hazzanim have to minister and that means they have to be intellectually

alert. It means they have to meet these people on their level, at least. Just being able to speak English is not enough for a rabbi now and it's not enough for a hazzan if he is to be really effective and to be a minister in his congregation. This is one problem-recruitment and you must help us with it.

A second problem is that of the definition of the role of the hazzan in the American Jewish community. That role ought to be clarified as time goes on. You can't sit down and write a definition. I notice that the convention 2 years ago was devoted to this very theme, and men, one after another, said that the hazzan is a *sheliah tzibbur* but they deplored the fact that he is a *sheliah tzibbur* for a congregation which doesn't pray; that the congregation seeks a man with a great voice and then doesn't let him sing. It is unfortunately true that various roles are expected from the **cantor** -to *daven*, to teach music, to teach adults, to teach children very often, to train choirs and choruses and all kinds of things. You are right of course. But somehow we don't really have the definition and I must say we face the same problem in the rabbinate too. I hope that during the second decade of the Cantors Institute the definition will be clarified somewhat.

There is another problem and I am only going to mention this in passing and that is the problem of training people to have good taste in Jewish music. I remember when I was a youngster in Cleveland what a Hazzan often did with the *Kedusha*, *vey iz mir*. He used to bring in all kinds of things from opera, and so on. That isn't Jewish music and just being able to set the words of the *Kedusha* to the tune of some opera doesn't make the man a hazzan, obviously. There are many people who still have that kind of taste. This is a real problem and all of us have to struggle with it to educate the American Jewish community to have good taste in Jewish music.

I must say that there is another area of problem for me. I hope some day that you will think we are on the right track. That is that when you develop a school, when you begin with part-time people and you get a good person and that person has something unique, you ought to try to develop this uniqueness.

We have, for example, in the Rabbinical School, a faculty which is built not so much around subjects, though subjects are important. You have to have Talmud, Bible, Jewish history and certain other subjects. But we also build the faculty around people.

When Israel Davidson, alav *hasholom*, passed away there was no medieval Hebrew literature taught in the Rabbinical School until Prof. Sholom Spiegel came there. There is a hiatus of a number of years where this subject simply wasn't taught because certain subjects you build around people. The same way now we have certain subjects that we can build around people in the Cantors Institute. We have a lady with us, Dr. Johanna Spector, not here in the room at the moment, who, as I mentioned before, is a world specialist in ethna-musicology, in folk music. This is a kind of specialty of the Institute which could be developed. This doesn't mean that you have to neglect, in any way at all, *nusah*, general music or Jewish music or Hebraic studies but still this happens to be a uniqueness which we ought to try to capitalize on.

I am hoping that in this coming decade, too, the **Kemah** part of this will be developed, that the support for the Cantors Institute will be developed. We are limited very much by what the Cantors Assembly campaign can produce. I must say in recent years, every year the Seminary has had to add to what the campaign has raised. I don't know but we have to find some way to break out of it. I do hope that the Cantors Institute campaign, generous as it has been, will develop even further but we may have to go in other directions and frankly I am looking for guidance for this. Perhaps we ought to develop a Board of Overseers Committee of well-to-do leaders in the American Jewish community who love Jewish music and who love cantorial music. We ought to be able to look to these people to help the budget of the Cantors Institute also. We have to break out of a pattern which is terribly limiting and which imposes a great, great responsibility on the Cantors Assembly. Frankly, I would like help and guidance and advice in this very project.

If we have all of this in the second decade of the Institute, recruitment, the definition of the role of a hazzan, the training in good Jewish music, development of departments and development of support of the Cantors Institute, then I am sure that we will have a much better school 10 years from now.

But no matter how far we carry this development in any direction, we are cognizant of the fact that we have to strike a responsive cord in every student who comes to us in the small school, or as we hope, in the future, an expanded school. We have to strike a spark somewhere somewhat along the line of what Dr. Heschel told in one of his stories.

He told the story of the blacksmith who taught an apprentice his trade. He taught him all about the trade; he taught him how to blow the bellows; how to heat up the metal; how to strike the metal; how to forge the finished products and finally the blacksmith thought that his apprentice was ready to become a master blacksmith. The blacksmith who was teaching left for a few days confident that his pupil could carry on.

He returned after his trip and he found that his pupil was sitting by a cold forge.

He said to the pupil, "I taught you all the **skills**—I taught you how to blow the bellows, how to heat the metal, strike the metal, forge the products and here you sit by a cold fire. What happened?"

"True master, you taught me well all the techniques but you forgot to teach me how to make a fire!"

The role of a Cantors Institute when all is said and done is not only to teach skills and techniques and to cram knowledge into people but above all to be the fire that will kindle in our students a passion for Jewish life, for Jewish learning, for Jewish music, for Jewish living. To possess this share in the building of a greater American Judaism for tomorrow is a privilege which all of us in the Cantors Institute and Cantors Assembly should cherish. Thank you.

**WEDNESDAY, MAY 16, 1962**

**AFTERNOON SESSION (B)**

**WORKSHOP IN MUSIC**

**"THE NEW MUSIC OF ISRAEL"**

Participants:

MR. ISSACHAR MIRON

**President, Israel Society of Composers,  
Authors and Publishers.**

Assisted By:

HAZZAN MORRIS LEVINSON

**South Orange, New Jersey**

HAZZAN MOSHE NATHANSON

**New York City**

HAZZAN JOSHUA STIEL

**Milburn, New Jersey**

and

TZIPORAH MIRON, *Piano*

**Hazzan Meisels :**

It is our privilege to turn over some of the time **at** our convention to the sounds of Israel; to the voices of Israel and to the music of Israel. This morning we celebrated Independence Day and it is very much in place that on the same day we should have a session about new music out of Israel—new and old music **I** would say out of **Israel**.

We are fortunate to have a remarkable representative of that field in the United States now. This is our second convention at which he has been present. It was my good fortune to meet Issachar Miron about whom I will tell you in a minute last year at the convention. It was then my great fortune to work with him intimately on the commissioning of "Shabbat Mitzion" and today he is again for this entire convention our guest observing, watching, listening.

Today we will listen to him. I want to take, although we have precious little time, a minute to read to you something about Issachar Miron. I will try to cut it short only because we are so late and we want **to hear** you rather than hear me. I will say only a few things.

Issachar Miron, as you all know, is the composer of the popular song, Tsena, Tsena. He is a composer, educator, editor. Miron has made a name for himself in each of these fields by doing 3 jobs. This would ordinarily satisfy 3 successful men, but it is not enough for his vital, dynamic personality. **He is a** serious composer. Miron won one of Israel's most coveted awards, The Engel Prize for Music in 1968.

In public life he is the Vice President of AKUM the Israeli counterpart of ASCAP. He is the Vice President of the Israel Composers League. He is the director of the Board of Trustees of Americans for a Music Library in Israel and president of Israel Composers League Publications. As one of Israel's leading music experts he is the editor of Zemiroth, the Jewish Agency periodical devoted to Jewish and Israeli folk music. We have not yet listed the many positions he occupied in the past such as that of Chief Vocational Officer in the Israel Defense Forces; Deputy Director of the Music Department of the Ministry of Education and Culture to mention but two. Nor can this note

give any idea of the hundreds of songs and choral works to his credit; or of his various instrumental and vocal compositions.

He has written four cantatas. He has written an Arabesque for Two Flutes; a Trio for Violin, Cello and Piano; music for horn and wind instruments; Seven Syncopated Preludes for Piano, etc.

Miron, it would seem as though led some seven full lives and yet he is still a young man. He was born in 1920 in Poland of a family with a long musical tradition. His great grandfather was a well-known cantor and hassidic composer. He came to Israel in 1939 studying piano and horn, composition and conducting. Almost at once he joined the Jewish Brigade of the British Army in which he served all during World War II. Here he first made his mark; here he first won a special place in the hearts of his fellow soldiers with army songs; here his works first gained their immense and deserved popularity and here the world at large first heard of him as the composer of one of the great hit tunes of the war, "Tsena, Tsena".

After demobilization he devoted himself to music education in Israel and to the various organizational tasks in the field of music to which he has so wholeheartedly contributed to the new spiritual up-building of the Jewish State.

Issachar Miron's present visit to America is intended to forge stronger links of brotherhood through music in the ties between Israel and the United States. At home in Jerusalem, Tel Aviv, Beersheba or in the remotest new immigrant settlement, Miron's musical and human qualities are warmly appreciated.

I know his wife Tziporah, who is a very gifted pianist. I know his daughter. I was in his home. I have spent time in his home. I have heard his daughter play. His daughter is only 17 years old.

She is a scholarship student at Julliard. She is a very Gifted and talented pianist and musician. This is a musical home and this is a musician that we cherish and want with us. We are happy to have him here. We are happy that he sees what we are doing as hazzanim in the cultural field of music, in the sacred field of music and in the artistic field of music. I am very happy to present him to you. Issachar Miron.

*Mr. Miron:*

Dear friends. It is my great privilege to be with you for the second time as Saul mentioned to you. I feel that first of all that it will be my pleasant duty to convey to you the warmest greetings and regards of our Composers League in Israel to all of you. We know that you are doing wonderful work for Jewish and Israeli music and we hope that the ties between us will turn to real brotherhood through music.

It was really wonderful opportunity, last year when I was here, and when I came home to Tel Aviv, I told about your organization, about the wonderful work you have done. I was also very happy to bring the special message of the Israeli first collective work for the American synagogue.

In preparing this lecture I thought this would be a really professional workshop and thought that I would have at my disposal 3 hours for discussion, presenting material from the professional point of view but as

my time is now limited, I changed what I have prepared. When I came to the convention I saw that even what I have prepared is not exactly suitable for the purpose because if I'll speak about new music of Israel, it would presume that you know about old music of Israel. I was surprised that some of the most important compositions of the first stage of Israeli music, works of Tzvi Edelson, Karchefsky, even Engel are absolutely unknown to you and also the great era the state of the last 25 years which really created the character of Israeli song is unknown to you. I have prepared a kind of a brief report and the music will speak more than the words. If I will still have time I will be glad to answer your questions.

I would like that these songs, the examples which we will sing, with the help of some very dear colleagues, some of them really prepared themselves today for this occasion. Everyone who knows some of these songs I will be thankful if you will join.

The dynamism generated in Israel by the ingathering of many people is perhaps nowhere more strikingly illustrated than in the field of music. The Israeli composers league has more than 400 members. A fabulous number when related to the size of the country's population. Their output is extraordinarily varied and interesting. Much of it, indeed, has already been accepted by the world of musical art but far more works of artistic value are still virtually unknown. I will not speak about music in general as my subject is limited to the Israeli song. Without a proper historic perspective it is extremely difficult to define the various stages of continued development of the Israeli song. The miraculous and short history of the revival of Israeli song began approximately 8 years ago simultaneously with the ingathering of the various communities in Israel from all over the world.

These communities brought with them the treasured epic of Jewish musical form, religious and secular which was safeguarded and remained powerful and fresh in spite of 2000 years of exile. First of all I will try to define if I can possibly do it in brief what is the Israeli song.

There exists a certain analogy between Israel and the United States where people from all over the world came and formed one nation. The question may be asked what is the American song. The Negro spiritual, the Irish song, the Dutch song, perhaps the ancient American Indian song. Certainly it is difficult to answer this question as it is difficult to answer whether the Yeminite song, or the Persian Jewish song or the Hasidic song is the song of Israel or at least if it can serve as the important basis for its creation.

Together with this analogy there exists a great and important distinction. We may say that there is no connection between the Negro spiritual, Irish and American Indian songs and there are not many social and ethnologic counterparts among them. There are certainly strong ties between the songs of various communities of Israel gathered from the four corners of the world. The unifying cement is first of all the living Hebrew language and Bible cantillation.

This description however does not answer the question of what the Israeli song is and gives only a kind of general background. In my opinion the most im-

portant thing in the Israeli song is its independence from foreign influences and its independent characteristic though they may be few.

It is difficult to define the basis and the structure of the Israeli song in a positive way. I feel that first of all we can help clarify that independence negatively. Which means, if we sing an Israeli song translated to a foreign language and it will still bear the special significance and Israeli character. This examination may seem superficial but nevertheless I feel that this is the best way to prove the spirit of national character. Spirit is something abstract and it cannot be measured and defined as can be done in exact sciences. May this be as it is the possible thing from the musicological point of view came into being in the land of miracles, Israel with the recent miracle of the revival of very significant character of the Israeli song which continues to develop powerfully.

In the absence of proper historic perspective it is difficult to divide the various stages of Israeli song. As editor of many song publications of the Israeli Ministry of Education and Culture, the World Zionist Organization, Zemirot Publication which is known to many of you, American-Israel Culture Foundation, Israeli Composers League Publications, I have edited more than 2000 various songs. Out of this experience I would say that the first stage in the history of Israeli song was the Hasidic song in Israeli clothes. The great song by Avraham Tzvi Edelson, still popular and beloved, **Hava Nagila** may serve as the best illustration.

The second stage is the transition stage from the weeping harmonic minor of the exile to the natural minor which is also soft but not sad. I feel that the best illustration of that may be the song of Chanina Karchefsky, **Al S'fat Yam Kinneret**.

I didn't know that among you will be a very distinguished hazzan, who was the student of Avraham Tzvi Edelson, lived in this stage in Jerusalem where he was a student of Lemel Public School. I would like you to hear **Al S'fat Yam Kinneret** which is probably the most Israeli song of this period from Hazzan Moshe Nathanson.

My colleagues in Israel will be very thrilled when I tell them of this demonstration.

After Karchefsky I would like to introduce the most important composer of this stage which with justice can be called the father of Israeli music. I refer to Joel Engel. He composed out of conviction, clear knowledge and craftsmanship. His music was a part of the body of landscape of Israel. Possessing a sense of criticism he knew how to find the way of integrating the melodies of the Mediterranean area and Arabian Peninsula together with the Hasidic, Eastern European songs in the healthy and firm knowledge and real craftsmanship. The best illustration, Engel has many wonderful illustrations, but I think that **Omrim Yeshna Aretz** is one of the finest illustrations and I invite Hazzan Joshua Stiel to sing this song.

Those of you who understand Hebrew know the Hebrew in the song must probably have marked that this mixture of the Ashkenazic prosody and the Sephardic. Also, many of our Israeli singers don't know how to do justice to this song but real Engel who wrote later songs. He wrote them in real good Hebrew, wonderful prosody. I really am sorry that I will be unable to sing and show you this but these examples which you have with you, I recommend to you the **Shir Haggammul** which in my opinion is the most Israeli song of Engel. The prosody is perfect-Sephardic and the really wonderful mixture of Mediterranean area and Jewish spirit brought from Europe.

It is difficult to single out one composer of the third era and that is the greatness of that era. At this stage many composers burst out as though a gem had burst open. It is possible to devote an entire lecture to each composer of this stage such as Emanuel Amiron, Mordecai, dmon, Nahum Nardi, Joel Valbe. The great Sephardic composer Sarah Levy and Nisson Cohen Melamed, and many others.

Since my time is very limited I would like the music to speak for itself. I would like to begin the demonstration of this era with two songs, the wonderful song of Sarah Levy, **El Ginat Egoz**. This is one of the many songs that I like but one song that by repeated hearings I admire more and more. Hazzan Morris Levinson will sing **El Ginat Egoz** and then **Shir Hashabbat** by Valbe.

I would like to ask Hazzan Levinson also to sing another beautiful song by Sarah Levy, **Ali Be'er**. The last song is a wonderful demonstration of a song written in Ashkenazic intonation by Haim Bialik and so wonderfully translated into living Hebrew prosody by Sarah Levy.

I was surprised really that Mirachen, one of the most important Israeli composers in the fourth era is almost unknown and the only song which is popular here in the United States, Dodi Li, is popular through the good services of Harry Belafonte and Eartha Kitt, not through the services of Jewish singers.

I would like to introduce to you another song of Mirachen which is less known but is extremely nice (perhaps I am speaking from my own point of view) but this is my privilege since I am presenting songs which I like. You will agree that this is a very great song. **Iti Mil'vanon**?

I was told that my time is even shorter than I thought. So I must of necessity to omit some of the very nice examples I would like to show you. I think that I also belong to the third stage and I would like to show you first of all my **Shir Habe'er**. Hazzan Stiel will sing.

I would like to show you another song which I have composed for community singing, **Shir Shabbat**. I will invite 2 hazzanim to sing it in 2 voices from **Song of Israel**.

## EX 1

For use of the Cantors  
Assembly of America Convention Workshop  
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## CHALUTZ BNE

Music: Y. Engel.

Lyrics: A. Hameiri

HAY HAY HAY NA-A- LA- YIM B'-LI SUL-YOT NA-A-  
LA- YIM VE-HA- E- VEN TZO-RE-VET ET HA-RAG- LA-YIM TZO-  
RE-VET TZO-RE-VET TZO- RE- VET EIN DA- VAR EIN DA- VAR EIN DA-  
VAR EIN DA-VAR EIN DA- VAR CHA- LUTZ CHA-LUTZ B'- NE B'- NE B'-  
NE YE- RU- SA- LA- YIM B'- NE B'- NE B'- NE  
NE B'- NE B'- NE

## EX 2

For use of the Cantors  
Assembly of America Convention  
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## HAGAMAL.

Music: Y. Engel.

Lyrics: Y. Halperin

TZIL - TZEL TZIL TZE-LIL TZIL - TZEL TZIL TZE-LIL  
AT AT AT AT AT VE- AT AT VA- AT HA-GA-MAL TZO-ED LE-AT  
GE VA- RAM AT U- FO- SE- A AL DA-BASH-TO  
ISH MIT NO- E- A TZIL TZEL TZIL TZE-LIL  
TZO- ED TZIL TZE-LIL TZIL TZEL TZIL TZE-LIL  
TZIL TZEL TZIL TZE-LIL

EX 3

For use of the Cantors assembly of  
America Convention workshop.  
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## PAKAD ADONAY

Music: M. Ze'ira

Lyrics: H. Avi-Cha  
-man.

L' MO- LA- DE- TI HE-VET O- TI B'- YAM GA-LIM VA-  
 KE- TZE'F E- SHAK TRA-NA -YICH O- NI- YA- TI  
 LO ESH- KA- CHECH LA- NE- TZACH PA-KAD A- DO-NAY  
 PI- NAT TZI-YON HA-NI- DA- CHAT HO MA- NA- IM  
 SHE-VET A- CHIM GAM YA- CHAD LA- - - - -  
 LA- - - - -

E4. For use of the Cantors  
assembly of America Convention  
workshop. Not for sale.  
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## SHIBOLET BASADE.

Music & Lyrics  
M. Shelem.

SHI- BO- LET BA-SA-DE HO-RE-A BA- RU- ACH  
 ME- O- MES GAR-I-NIM KI- RAV U- VE- MER-CHAV HA-RIM  
 YOM KI Y- FU- ACH HA- SHE- MESA KE-TEM VE-ZA- HAV  
 U- RU HO U- RU SHV- RU B'- NEY KE-FA-RIM KA-  
 MA MEN BA-SHE-LA K'- VAR AL P'NEY HA-KA-RIM  
 KI-TZE-RV SHILE-CHU MA- GAL ET RE-SHIT HA-KA- TZIR

EX 5. For use of the Cantors  
Assembly of America Convention  
workshop. Not for sale.  
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# SHIR HABEER

Music: J. Miron  
Lyrics: Y. Haggiz

CHA- FAR- NU- HA CHA- TSAY- NU- HA VE- CAM- TAR- NU  
EL CHEI- KA I- VI- NU- HA NU- VI-  
NU- HA UM- TZA- NU- HA SHO- KEI- KA  
*Molto cantabile* *Presto subito*  
HA- LE- LU- LA ZA- ME- RU- LA HO- LE- LU- LA B'-MA. CHOL  
*Molto cantabile* *Presto subito*  
RA- NE- NU- LA RA- KE- DU- LA CHO- LE- LU- LA GIL GA- DOL  
HA- YE- KUM TSO- HEL NO- HER MA- YIM MA- YIM DA- B'- ER BIL- VA- MEI- NU YAM SO- ER  
MA- YIM MA- YIM DA- B'- ER MI CHO- LEM U- MI PO- TER  
MA- YIM MA- YIM DA- B'- ER AD EIN KO- ACH ME- ZA- HER  
MA- YIM MA- YIM DA- B'- ER

EX 6. For use of the Cantors  
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workshop. Not for sale.  
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# UFI RUACH

Music: Issachar Miron  
Lyrics: Aaron Ashman

U FI RU- ACH U- FI  
RU- ACH U- FI RU- ACH U- FI U- FI LA- GA- LIL  
AL HA- HAR SHAM BA- YIT BA- YIT KAT U- SHVIL SHAM YAL- DA YA- FA LI  
CHO- MED LA- EY- NA- YIM U- FI NA BI- LE- A RU- ACH BEIN AR- BA- YIM  
U- FI RU- ACH U- FI  
RU- ACH SHA- A- A- LI O-  
TA B'- SHE- KET ET MI HAI- TA YA- DA CHO-  
VE- KET EL MI O- SE- TER LA- YIL BA- A  
LE- E- E- NOV TA- MID NISH- BA- A

Ex. 7. For use of the Cantors assembly  
of America Convention workshop.  
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# HASHUAL.

Music: E. ZAMIR  
Lyrics: I. Weiner.

HA-SHU-AL HA-BA MI-DE- RECH EL EL EL KAR-MI KA-  
RAV BA- LAT ESH- KOL GA-DOL VI-FE MAR-E GA- NOV GA-NAV B'EIN AD-E-U  
IM SHLA-LO NIM-LA V- IM SHLA-LO NIM-LAT ESH- KOL GA-DOL VI-FE MAR-E GA-  
NOV GA-NAV B'EIN AD-E-U MI-KAR-MI NIM-LAT

Ex. 8. For use of the Cantors  
Assembly of America Convention  
workshop. Not for sale. SHIR SHABAT  
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Music: Issachar Miron  
Lyrics: Shimon Chatli

BO-KER SHA-BAT OD NAM HA-K'FAR EI- RA BA-MA-  
ROM HA-CHA-MA B'RA-CHA HI SHO-LA-CHAT LE-  
VEIT HA-I-KA B'RA-CHA LE-EIM A-DA-MA  
MA TOV HA YOM SHA-BAT SHA-LOM MA TOV HA-  
YOM SHA-BAT SHA-LOM SHA-BAT SHA-BAT SHA-LOM  
SHA-BAT SHA-BAT SHA-LOM SHA-BAT SHA-BAT SHA-LOM  
LE-VEIT HA-I-KAR SHA-BAT SHA-BAT SHA-LOM SHA-BAT SHA-  
BAT SHA-LOM SHA-BAT SHA-BAT SHA-LOM SHA-BAT SHA-  
LOM.

EX9. For use of the Cantors  
assembly of America  
convention. Not for sale.  
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Music: T. Arni.  
Lyrics: P. Arni

SA- E- NI IM-CHA BE-MA- CHOL BE-MA- CHOL HAL-

HAV BI KOL NIM SHE-RA- DAM TEN VE-ESH-KAR VE-ESH-

KAR ME-I- SHI YA- SHUV VE-YA-RON BI HA- DAM TEN VE-A-

TZI- TA BI SHUV OR SHE-NA-GAH VG-HU- AM HU- AM

TEN VE-A- I- RA HA-KOL BI HIT-NA-GEN

VG-NA- DAM HAV LE-NAF-SHI LE-NAF-SHI HA-NA-NAF

ZU NE-SA-AT- NI EL- AL SAG- VE- NI LA-SHA-CHAK LA-

SHA-CHAK BI YAF SA- E- NI IM-CHA BE-MA- CHOL

EX10. For use of the Cantors  
assembly of America Convention  
workshop. Not for sale.  
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Music: D. Zehavi.

YE-SU-SUM YE-SU-SUM MID- BAR VE-TZI-YA VG-TA-GBL VG-TA-GBL TA-

GBL A- RA- VA VE-TIF- RACH VE-TIF- RACH KA- CRA-VA-TZA- LET

VE- TIF- RACH KA-CHA-VA- TZA- LET KI NIV-KE-U

BA-MID-BAR MA- YIM U- NE-CHA- LIM BA- A- RA- VA

KI NIV-KE-U BA-MID-BAR MA- YIM U- NE-CHA- LIM BA-A- RA-

VA.

Ex 11. For use of the Cantors  
assembly of America Convention  
workshop. Not for sale.  
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Music: E. A. Amian

USHAVTEM MA YIM BESASON.

USH-AV-TEM MA-YIM BE-SA-SON MI-MAY-NEI NA YE-SHU-A USH-

AV-TEM MA-YIM BE-SA-SON MI-MAY-NEI NA YE-SHU-AN

MA-YIM MA-YIM MA-YIM MA-YIM HOY MA-YIM BE-SA-SON

MA-YIM MA-YIM MA-YIM MA-YIM HOY MA-YIM BE-SA-SON

HEY HEY HEY HEY MA-YIM MA-YIM MA-YIM MA-YIM MA-YIM MA-YIM

BE-SA-SON MA-YIM MA-YIM MA-YIM MA-YIM MA-YIM MA-YIM

BE-SA-SON.

Ex. 12 For use of the Cantors Assembly of America of Convention workshop  
Music by I. Ammon  
Lyrics by D. Kamzon

HAFLEH VAFELEH

U- MO- SHE HI- KA AL TSUR BA-MA-TE HI-KA AL

SE- LA SA- LA BA- MA- TE HI- KA AL

SE- LA VA YE-TZU MI- ME-NU MA-YIM MA-YIM

BA-MA-TE HI-KA AL SE-LA VA-YE-TZU MI-ME-NU MA-YIM

MA-YIM HAF- LE VA- FE- LE

HAF- LE VA- FE- LE FE- LE HAF-

LE VA- FE- LE FE- LE SE-LA

SE-LA

Ex. 13. For use of the Cantors Assembly  
of America Convention workshop. Yesh li Gan.  
Not for sale. All rights reserved.

Music: N. Nardi  
Lyrics: C. N. Bialik

Handwritten musical score for the song "Yesh li Gan". The music is written on a single staff in 2/4 time, with a key signature of one flat (B-flat). The lyrics are in Hebrew. The score consists of seven lines of music, with the final line ending with a double bar line. The lyrics are as follows:

YESH LI GAN U- VE-ER YESH LI VA-A-LEY VE-  
E- RI TA- LUY DE-LY MI-DEY SHA- BAT  
BA- MACH- MA- DI MA-YIM ZA- KIM YESHT MI- KA-  
DI HO VA-A-LEY B' E-  
RI TA- LUY DE-LY MI-DEY SHA- BAT  
BA MACH- MA- DI MA-YIM ZA- KIM YESHT MI- KA-  
DI

## THE CANTORS ASSEMBLY OF AMERICA

presents

### ACONCERTOF TRADITIONAL MUSIC FOR THE SYNAGOGUE

Wednesday Evening, May Sixteenth, 1962

at 10 o'clock

GROSSINGER'S

Liberty, New York

EAGERLY awaited at each annual convention of the Cantors Assembly have been the Concerts dedicated to the Golden Age of Synagogue Music, an unparalleled era of creativity, which flourished in Eastern Europe in the late nineteenth and early twentieth centuries.

This evening the Cantors Assembly is pleased to present again its annual Concert of Traditional Music for the Synagogue.

Again, this year, we are to hear examples of the Recitative, a unique form of musical creativity which epitomizes the hazzanic art. These will be re-created by five distinguished soloists, members of the Cantors Assembly of America. Ms. Lazar Weiner will accompany.

The choral music to be heard will be presented by a group of talented hazzanim who banded together ten years ago as the Metropolitan Concert Ensemble of the Cantors Assembly of America to sing together the great choral masterpieces of the synagogue. This evening they broaden the scope of their interest to include representative works from the earliest periods of synagogue musical creativity to the most recent; varied strands, as it were, from the rich tapestry of our musical tradition.

The opening selection "The Evolution of a Mode" will be sung without interruption. It traces the development of a *nusah* fragment from its earliest form, in the High Holiday cantillation of the Turkish Jews, as it was developed in a Babylonian *t'fillah* mode and as it was used by Max Helfman in a contemporary setting.

*The V'al y'dei Avodecho* by Israel Alter was originally written as a recitative. The setting which will be heard tonight was made, with the approval of the composer, by Richard Neumann.

The Hasidic *z'mirot* are arrangements of original, authentic Hasidic songs. *Ki Vesimcho* is a Lubavitcher *nigun*; *Yom Zeh L'yisrael* and *Tzur Mishelo* are the creations of Rabbi Simon of Nikolsburg. *Yoh Echsov* is a Stoliner *nigun*; the words are by Rabbi Aaron of Karlin.

The Conductor of the Metropolitan Concert Ensemble is Mr. Richard Neumann; Mr. Murray Lane is the accompanist.

*Baldwin Organ courtesy Baldwin Piano Company*

## PROGRAM

The Evolution of a Mode:

- a. Cantillation, Yom Kippur Scriptural Reading according to an old Oriental Tradition

HAZZAN MARVIN SAVITT

*Westbury Hebrew Congregation, Westbury, N. Y.*

- b. Amidah, Babylonian Mode

HAZZAN MELVIN ETRA

*Temple Emanuel at Parkchester, Bronx, N. Y.*

- c. Mi Chomocho (Based on Babylonian Mode)

M. Helfman

Bar'chu . . . . . s. Rossi

V'al Y'dei Avodecho . . . . . I. Alter

HAZZAN SOL SANDERS, Soloist

*Hollis Hills Jewish Center, Flushing, New York*

The Concert Ensemble

R'tze Vimnuhosenu (Recitative) . S. Secunda

HAZZAN MORDECAI HEISER

*Congregation B'nai Israel, Pittsburgh, Pa.*

Lazar Weiner, Piano

U'viliy'rusholayim Ircho (Recitative) . Ben Shlomo

HAZZAN MARIO BOTOSHANSKY

*Temple Adath Israel, Bronx, N. Y.*

Rochelle Rothpearl, Piano

From the Music of the Hasidim . Arr. R. Neumann

- a. Ki Vesimcho Tetzei-u

- b. Yom Zeh L'yisrael

The Concert Ensemble

- c. Yoh Echsov (Duet)

HAZZAN BENJAMIN SIEGEL

*Temple Israel, Great Neck, N. Y.*

HAZZAN CHARLES B. BLOCH

*Jewish Center of Kew Garden Hills, Flushing, New York*

Ono B'choach (Recitative) . . Y. Blindman

HAZZAN LOUIS KLEIN

*Congregation B'nai Moshe, Oak Park, Mich.*

Lazar Weiner, Piano

Sh'ma Kolenu (Recitative) . . . H. Zalis

HAZZAN HENRY WAHRMAN

*Beth Sholmon Synagogue, Toronto, Canada*

Lazar Weiner, Piano

V'shom'ru . . . . . M. Helfman

Tzur Mishelo . . . . . Helfman-Neumann

The Concert Ensemble

Aneinu (Recitative) . . . . . I. Alter

HAZZAN ALLEN MICHELSON

*Valley Jewish Comm. Center, Canoga Park, Calif.*

Lazar Weiner, Piano

Shir Hamaalos . . . . . Guzowsky-Birnbaum

The Concert Ensemble

The Metropolitan Choral Ensemble  
Of The Cantors Assembly of America

MR. RICHARD NEUMANN, Conductor

MR. MURRAY LANE, Accompanist

### HAZZANIM:

|                      |                          |
|----------------------|--------------------------|
| HARRY ALTMAN         | LOUIS ROSEN              |
| CHARLES <b>BLOCH</b> | SOL SANDERS              |
| MARIO BOTOSHANSKY    | MARVIN <b>SAVITT</b>     |
| PAUL CARUS           | ARNOLD SCHRAETER         |
| SIMCHA DAINOW        | DAVID SCHWARZMER         |
| MELVIN ETRA          | SAMUEL SEIDELMAN         |
| MENDEL <b>FOGEL</b>  | SIDNEY SCHARFF           |
| NORMAN GEWIRTZ       | ABRAHAM B. SHAPIRO       |
| HERBERT HARRIS       | BENJAMIN <i>IEGEL</i>    |
| MORRIS LOWY          | <b>ISRAEL</b> ZUCKERBERG |

#### *Assisting Artists*

HAZZAN WALLACE OXENHORN  
HAZZAN EARL RACKOFF  
MR. BENJAMIN PLOTKIN  
MR. ARNOLD SHERIDAN

### KAVOD AWARDS

The Cantors Assembly of America's Third Annual "Kavod Awards" were presented to the following for their outstanding contributions to the music of the Jewish People :

*HAZZAN ABRAHAM SHAPIRO* in recognition of a lifetime devoted to the sacred calling of **Hazzanut** in which he dedicated his unique gifts of voice, musicianship and artistic integrity to clothing in **grace** and beauty the liturgy of the synagogue.

*ABRAHAM ELLSTEIN* in recognition of a long and multi-faceted career which has enriched the entire gamut of Jewish musical expression.

DR. *ISADORE FREED* (Posthumously) in memoriam to a gifted composer, conductor and **scholar**.

*SHOLOM SECUNDA* in recognition of **his great** outpouring of creativity for the synagogue, the theatre and the concert hall.

*LAZAR WEINER* in recognition of a long **and distinguished** career in **the creation and performance of** Jewish music and distinction and integrity.

CONVENTION PLANNING COMMITTEE

Arthur Koret, *Chairman*

|                 |                  |
|-----------------|------------------|
| David Leon      | Samuel Rosenbaum |
| Morris Levinson | Morton Shames    |
| Saul Meisels    | Moses Silverman  |
| Isaac Wall      |                  |

CONVENTION MANAGEMENT COMMITTEE

David Leon, *Chairman*

|                     |                 |
|---------------------|-----------------|
| Abraham Brodach     | Sam Seidelman   |
| Abraham Denburg     | Abraham Shapiro |
| Yehuda Mandel       | Morton Shanok   |
| Seymour Schwartzman | Robert Zalkin   |

NOMINATIONS COMMITTEE

William Belskin-Ginsburg,

|               |            |
|---------------|------------|
| David Leon    | Isaac Wall |
| Morton Shames |            |